

Hyman

215

FROM THE LIBRARY OF
REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO
THE LIBRARY OF
PRINCETON THEOLOGICAL SEMINARY

Division

SCB

Section

2557

B & J F. MEEHAN
EXPORT BOOKSELLERS
32, GAY STREET
BATH



HYMN - TUNES,



*sung in the Church
of the*

UNITED BRETHREN,

Collected by

Chr.^s Ign.^s La. Frobe.

London, Printed for the Editor, by J. Bland, 45 Holborn.

T

ma

ret

me

Tu

fu

un

ne

the

H

qu

"

"

P R E F A C E.

THE following Tunes are chiefly extracted from the Collection published by the Rev. C. Gregor, in Germany, entitled *Choral Buch enthaltend alle zu dem Gesangbuche der Evangelischen Brüdergemeinen vom Jahre 1778, gehörige Melodien; Leipzig, 1784*; which may easily be referred to, as I have retained the same numbers. Some tunes peculiar to our English hymns are added; and as several new metres have been introduced into the Hymn-Book published in 1789, I have endeavoured to supply the Tunes wanted according to my best abilities. As some who wish to make use of this Collection, may not have sufficient opportunity for studying thorough-bass, I have placed the plainest accompaniment in small dots under the treble, which may serve as a guide. But I submit both this part of the performance and the new compositions to the judgment of able performers and singers, leaving them to substitute whatever they may find more proper.

The titles of the Tunes are chiefly the first line of the first hymn of each metre in the above-mentioned Hymn-book. Some tunes are inserted both on account of their intrinsic merit, and their being in frequent use in our congregations abroad, though not at present sung amongst us here.

The Rev. Mr. Gregor observes in the preface to his Tune-book, "that in the earliest ages of the church of the Brethren, the practice of singing hymns has been in high estimation; and that to this present day, a great part of their daily worship consists in singing. Nothing," he adds, "is more
a
calculated

P R E F A C E.

“calculated to impress the mind with devotion, than to hear a congregation engaged in the worship of
“the Lord, singing and making melody unto him—instrumental music, and especially the organ, uniting
“with and supporting the voices of the people. Whoever has heard it, and experienced the truth of
“this assertion, cannot but wish, that this gift of God bestowed upon us, and so conducive to general
“edification, may be preserved without diminution in all our congregations; and that, scattered as we
“are in all parts of the world, we may nevertheless, in this part of our worship also, be perfectly
“uniform.”

I have therefore never deviated from the original (though some of our congregations in England have adopted a few peculiarities) with a view that this pleasing uniformity may likewise be established amongst us.—The introduction of new Tunes is however by no means excluded. Some metres have the advantage of a variety of Tunes, adapted to the sense of the hymns for which they were composed; and it would be well, if every metre had the same. If any able Composer therefore, would furnish this variety, a valuable and useful appendix to the present collection might be formed.

By introducing here some observations concerning the practice of singing, and chiefly of instrumental music in the church, I hope not to trespass upon the reader's patience too long. As to singing, I beg leave to quote again part of Mr. Gregor's Preface:—

“The excellence of congregational singing consists in this,—that though all join, yet none seek to outvie
“the rest. By bringing each voice to the level of the whole, a sweet and yet powerful confluence of
“harmony is created. But whoever leads the song, should sing so distinctly, that the words of the hymn
“may be heard, which cannot be expected from the whole congregation,—nor could well be effected
“without prejudice to good singing. Both the minister and the congregation should likewise take due
“notice of the contents of the hymn or verse to be sung, and regulate the cheerfulness or solemnity of
“their voices accordingly. Whenever one metre has several Tunes, attention ought to be paid in the choice
“of

“ of them, that the strain of the Tune may be suited to the sense of the hymn. Tunes, that have hitherto been unknown to the congregation, may be introduced, either by being at first repeatedly sung by the choir, or played previous to the opening of the service in lieu of the usual prelude, by which the congregation becomes insensibly acquainted with them.”——Thus far the Rev. Mr. Gregor.

However, notwithstanding these and many other valuable rules for singing (too numerous to be inserted here) the natural imbecillity of the human voice is such, that few can keep to the pitch in which a tune is begun, especially in long hymns, or a succession of many verses. Consequently the congregation, as experience shews, is gradually sinking its voice, yea, the voice of each individual sinks in a different degree, so that the longer the singing lasts, the more grievous the dissonance is rendered. To remedy this imperfection a *support* is wanting, calculated to give the singing that firmness, so indispensably necessary towards producing the above-mentioned pleasing effect. This support is justly expected from the assistance of *instrumental music*,—for the firmest and most powerful voice of the Precentor is borne down by the weight of the sinking multitude. Instrumental music, therefore, if thus applied, being not improper in the house of God, (having been once appointed, and never forbidden) organs were introduced into the church, and are undoubtedly of all other instruments best adapted to answer the above purpose. But in order to obtain the true and beneficial effect of an organ, it is required, that the organist should enter into the spirit of his office, and become actuated by the same principle that every other servant in the house of God is taught to act from. Without this, he not only neglects his call, but betrays his trust. There is scarcely a person in the church, who more easily exposes his inattention and want of true devotion, than the organist; nor is it to be wondered at, that sincere and devout people, for want of discernment, or not seeing an amendment easily effected, conceive a musical instrument *improper* in the church, because they have never heard it *properly* used.

But we should not merely stop and lament that music in general has shared the same fate with other precious gifts of God bestowed upon man, and that with them it has been forced into the service of iniquity, and

led to act as an incentive to vice ;—we should rather endeavour to restore it to its primitive and sacred use, and, as a grateful return to the Giver of all good gifts, employ this noble talent in his service.

The Brethren, as far as their feeble efforts would go, have taken pains to effect this among themselves. All that learn this science in their schools, are taught to consider the practice thereof, whether vocal or instrumental, as leading to the same grand point, in which all other parts of learning ought to center, namely, in the service of the LORD, and the promotion of his glory on earth. In the earliest period of their establishment, they endeavoured to render their manner of singing conformable to the solemnity that pervades a congregation, met in the presence of GOD to pour out their hearts before him, either in prayer and praise, or in the contemplation of the great proofs of his goodness towards them, a due sense of which will always preclude thoughtless vociferation, vain emulation, and levity of air. They introduced instrumental music with a view to render the voice of the congregation more steady and pleasing, and the performers being impressed with the same awful sense of the presence of God, and the importance of their service in his house, considered it utterly inconsistent to gratify their own vanity, and draw the attention of the congregation towards them, by an ill-timed display of their fancy. This example we all wish to follow.

Every musician, possessed of sound musical taste and judgment, will readily acknowledge, that *simplicity* is a grand source of beauty in church-music ; and yet superior genius seems required to be conscious of its powers and willing to follow its dictates ; such is the prevalence of depravity. But there is still something of far greater importance than our taste and judgment that determines the real degree of excellence in church-music : this is nothing less than the blessing of GOD conveyed unto us through the means he deigns to employ. If, when we sing unto Him, we feel his divine presence with us, hearing our prayers, accepting our praises, and that our hearts are enlivened and comforted by the contemplation of his mercies, then, and not otherwise, both singing and playing become sanctified unto us ; and Tunes that appear perhaps to have but little musical merit to gratify the cravings of a fastidious appetite, will convey the purest and most
devout

P R E F A C E.

devout sensations to the hearts of the hearers ; yea even, when only repeated upon an instrument, will recall to their minds an after taste of the blessings conveyed unto them by the words of the hymns to which they are adapted. An organist duly impressed with this idea, would think himself highly blameable if by the interposition of his often very heterogeneous decorations he should destroy this great design. He will even by the whole tenor of his prelude, suited to the solemnity of the occasion, endeavour to prepare the minds of the assembly for the ensuing service, carefully avoiding every strain that might produce a contrary effect. Such an organist, possessed but of few powers as to execution, can be of more real service to the church of CHRIST, than the most skilful professor destitute of the above principles. But it is needless to add any thing more upon a subject so well and generally understood, as the value of music determined by the ideas, suggested by the use to which it is applied, for wherever music exists, mankind is not ignorant of it.

The tunes of the hymns of the Brethren are mostly antient, the greater part being common to them and other protestant churches. They ought to be sung and played in their native simplicity, many of them having attained to too great an age, to appear to any advantage in a new-fashioned dress. Others are of later date, yet little deviating from the style and simplicity of the former. The peculiarities of the liturgy of the Brethren, require that the following remarks should be attended to ; which I trust will agree with the experience of our organists :

I. It is needful that the organist should be able to play the hymn Tunes in most if not all the different keys extempore, because upon many occasions the verses sung by the minister, according to his own choice, are taken from a variety of hymns, and it would be next to impossible to turn continually to the Tune-book, without detriment to the singing ; especially as such single verses are seldom given out. This latter circumstance requires

II. That

P R E F A C E.

II. That he should be acquainted with most if not all the hymns in the hymn-book,—that upon their being given out, or sung without previous notice, he may assist a weak singer, by pitching immediately upon the right tune in a *proper* key, if left to his choice, or in the key the singer himself pitches upon.

III. In case the organist is not able to follow the singer easily in difficult keys, for instance, in C* or F* and *must* seek an easier, he should never ascend, but always descend half a tone,—viz. from C* to C— from F* to F as the congregation will more naturally fall in with him by lowering its voice.

IV. The usual interludes between the lines should be short, and suited to the contents of the hymn sung, leading gently and insensibly into the succeeding line.

V. If in any hymn two lines are so connected together, that the usual pause between them would injure the sense, the interlude should not hinder the singer from proceeding without delay.

VI. The organist cannot be too attentive to the singer and the congregation, not every verse being sung according to strict time, but according to the gravity or cheerfulness of its contents, especially in accompanying a single voice, which should be left at large to vary the time as occasion requires, particularly in chaunting. For this purpose,

VII. The organ should never overpower the voices, neither in accompanying an individual, the chorus, nor the whole congregation, but yet have sufficient strength of sound to prevent their sinking. If the congregation consists of a mixed multitude, neither accustomed to moderate their voices, nor acquainted with our Tunes, then the organ ought to be played loud enough to be heard by all distinctly, even by the most vociferous, which may be the more safely done, as on such occasions the hymn is always given out.

VIII. That

P R E F A C E.

VIII. The louder the organ is played, the greater simplicity is required; and it is a great mistake to suppose, that a chearful and majestic Tune acquires any additional brilliancy by a number of shakes, and other graces very ill suited to the character of Hymn Tunes, and undermining the very effect the player wishes to produce.

IX. There are generally some in the congregation that sing a kind of second or bass to the Tunes. The organist should also pay attention to these singers, and to avoid a discord not play

Treble	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	} when the congregation is used to sing	}	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>
Bass	<i>e</i>	<i>a</i>	<i>g</i>	<i>f</i>			<i>e</i>	<i>e</i>	<i>a</i>	<i>g</i>

or in the like instances. If he even justly prefers a bass, different from that marked in the Tune Book, yet he should sacrifice his opinion to the prevailing custom, if not utterly false, and even then be cautious and gentle in leading into the right track. But in accompanying a single voice, or playing the Tunes before or after the service, this caution is not so necessary.

X. To be able to play a voluntary, is by no means an essential part of the qualifications of an Organist among the Brethren. The congregation will always prefer hearing Hymn Tunes played in its stead, which besides affording a great variety, have a pleasing and edifying effect. If a voluntary is played—all incongruities should be avoided, and the audience, not even undesignedly, be led from the aim of their meeting to attend either with admiration or displeasure to the dexterity of the organist's fingers, or rather to the levity of his mind.

I hope it will not appear presumptuous in me to recommend these observations earnestly to the consideration of all, and especially of our young performers.

Difficult as the task may appear, yet by patience and attentive practice, the performance will acquire that ease that is so indispensably necessary for the comfort of both organist and congregation. Though practice at home is useful, and must naturally precede, yet without the opportunity of accompanying the

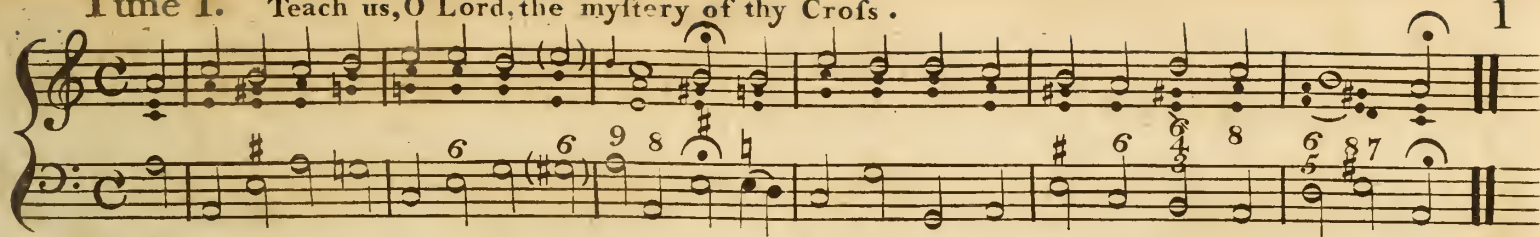
P R E F A C E.

the congregation itself, the best player will always remain at a loss. The variety of our meetings afford the best opportunities for young practitioners to come forward, and to be insensibly led into every one of the above requisites; and as with us this service is voluntary, our young organists claim the candor and kind indulgence of their audience with the greater confidence.

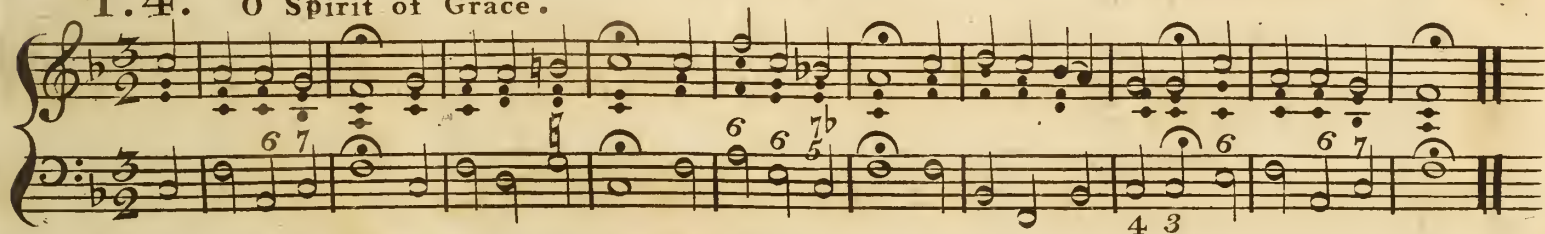
May the joyful hope, that we ere long shall join in the song of the redeemed in heaven, inspire our liturgy here below with all that humble fervor and devout animation which becomes a firm conviction, that our present and future happiness was procured by the death of the Lamb of God, who was slain, and has redeemed us to God by his blood, out of every kindred, and tongue, and people, and nation;—to whom be blessing, and honor, and glory, and power, for ever and ever. Amen!

CHR. IGN. LATROBÈ

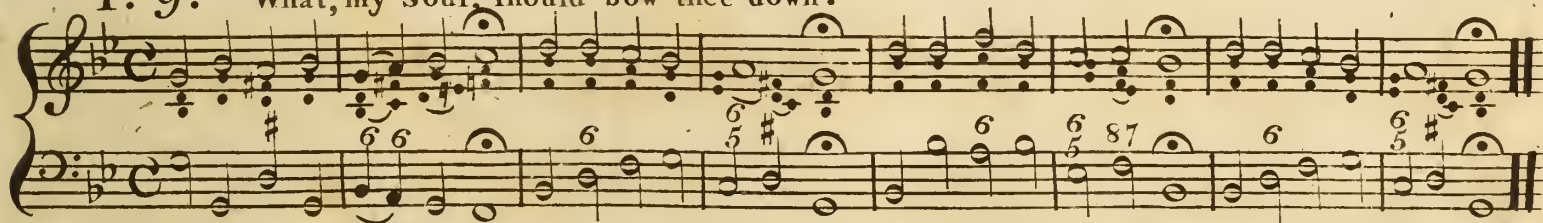
Tune 1. Teach us, O Lord, the mystery of thy Cross.



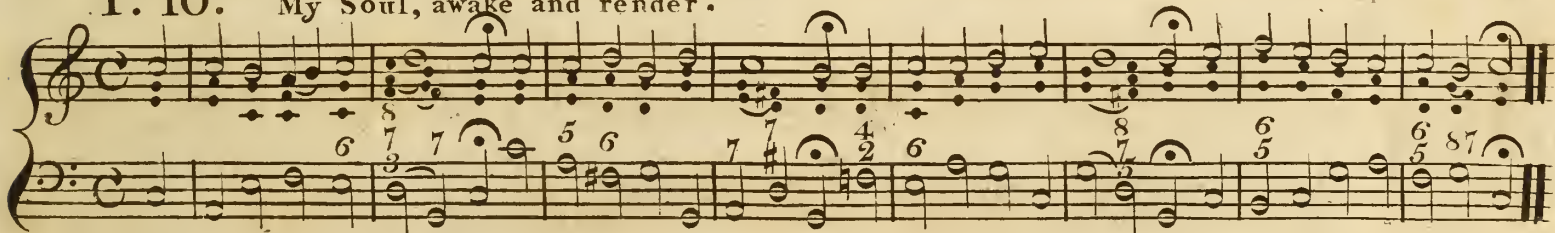
T. 4. O Spirit of Grace.



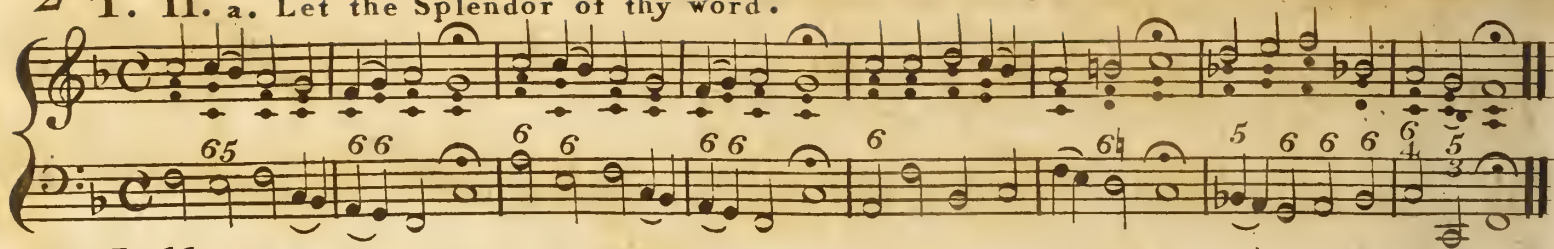
T. 9. What, my Soul, should bow thee down.



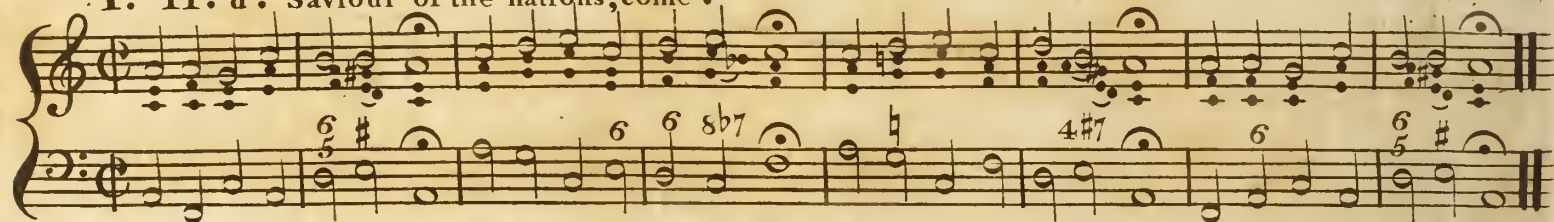
T. 10. My Soul, awake and render.



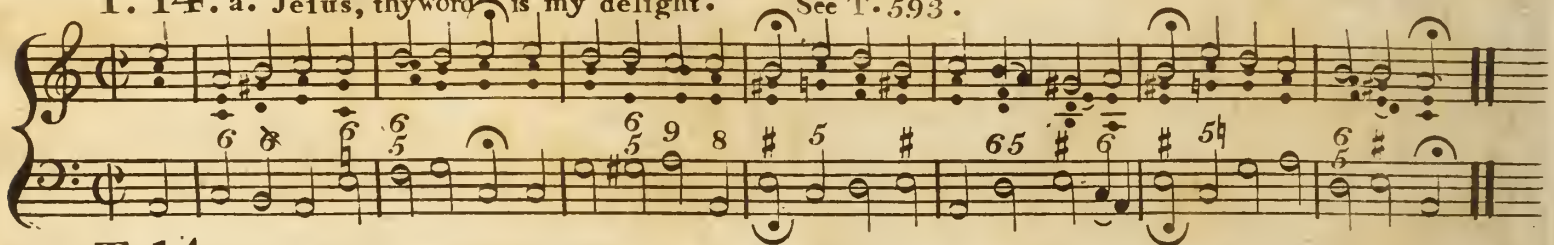
2 T. 11. a. Let the Splendor of thy word.



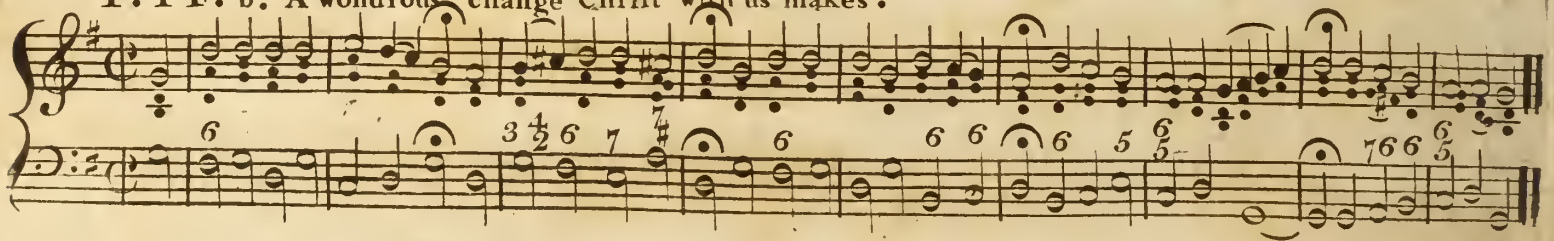
T. 11. d. Saviour of the nations, come.



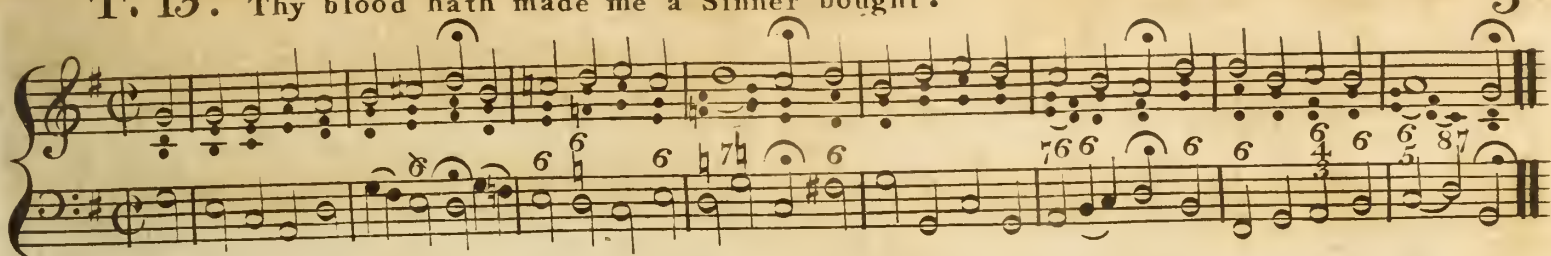
T. 14. a. Jesus, thy word is my delight. See T. 593.



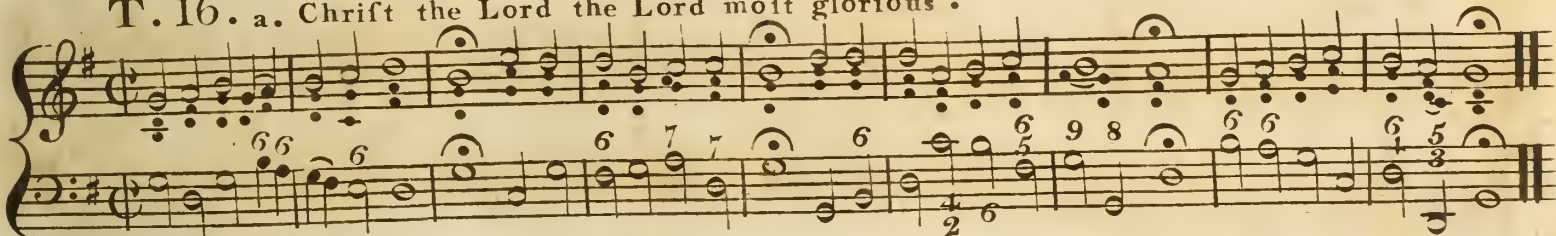
T. 14. b. A wondrous change Christ with us makes.



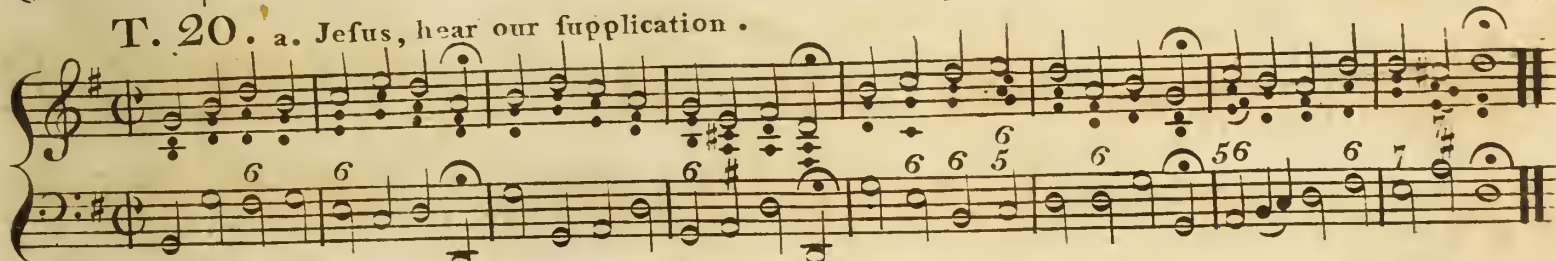
T. 15. Thy blood hath made me a Sinner bought.



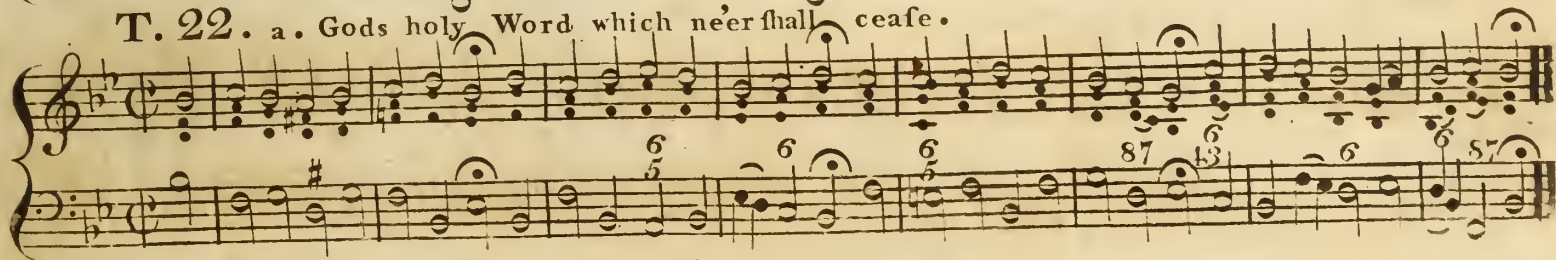
T. 16. a. Chrif the Lord the Lord moft glorious.



T. 20. a. Jefus, hear our fupplication.



T. 22. a. Gods holy Word which neer shall ceafe.



4 T. 22. b. To God we render Thanks and praise.

Handwritten musical score for T. 22. b. The piece is in treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass line is in the bass staff. The music features a series of chords and single notes, with some notes marked with fingerings (e.g., 4#, 6, 5, 6, 6, 6, #, 6, 5, 5, 7, 8, 5, 6, 8, 7).

T. 22. d. Lord, thou hast reasum'd thy throne.

Handwritten musical score for T. 22. d. The piece is in treble and bass clef with a key signature of one flat (Bb). The melody is written in the treble staff, and the bass line is in the bass staff. The music features a series of chords and single notes, with some notes marked with fingerings (e.g., 6, 5, 6, 8, 4#, 6, 4, 6, 6, 8, 4#, #, 6, 5, 6, 8, 4#).

T. 22. e. Lord Christ reveal thy holy face. or 100 Psalm.

Handwritten musical score for T. 22. e. The piece is in treble and bass clef with a key signature of one flat (Bb). The melody is written in the treble staff, and the bass line is in the bass staff. The music features a series of chords and single notes, with some notes marked with fingerings (e.g., 5, 4, 3, 5, 6, 6, 7, 6, 6, 6).

T. 22. 1. Worthy art thou, O Lamb of God.

Handwritten musical score for T. 22. 1. The piece is in treble and bass clef with a key signature of one flat (Bb). The melody is written in the treble staff, and the bass line is in the bass staff. The music features a series of chords and single notes, with some notes marked with fingerings (e.g., 6, 6, 6, 6, 6, 6, 6, 8, 7, 1/2).

T. 22. o. O Comforter God Holy Ghost.

Handwritten musical score for T. 22. o. O Comforter God Holy Ghost. The score is written on two staves, Treble and Bass clef, in common time (C). The melody is in the Treble staff, and the bass line is in the Bass staff. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. A large number '5' is written at the top right of the page.

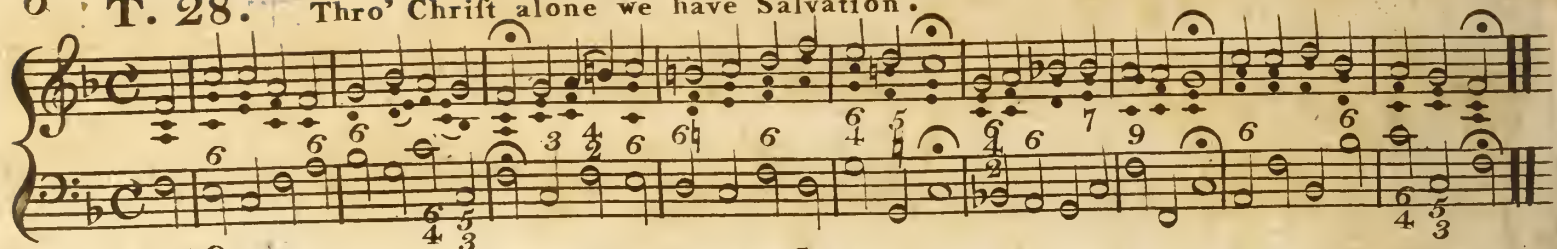
T. 23. Come approach to Jesu's table.

Handwritten musical score for T. 23. Come approach to Jesu's table. The score is written on two staves, Treble and Bass clef, in common time (C). The key signature is one sharp (F#). The melody is in the Treble staff, and the bass line is in the Bass staff. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-7.

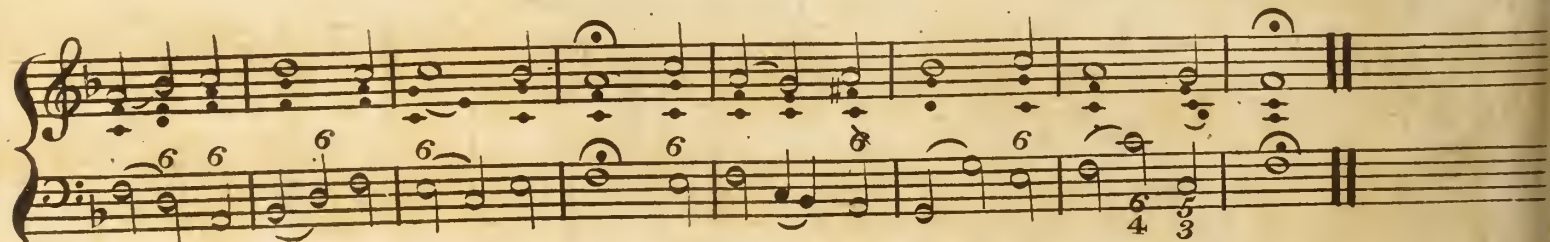
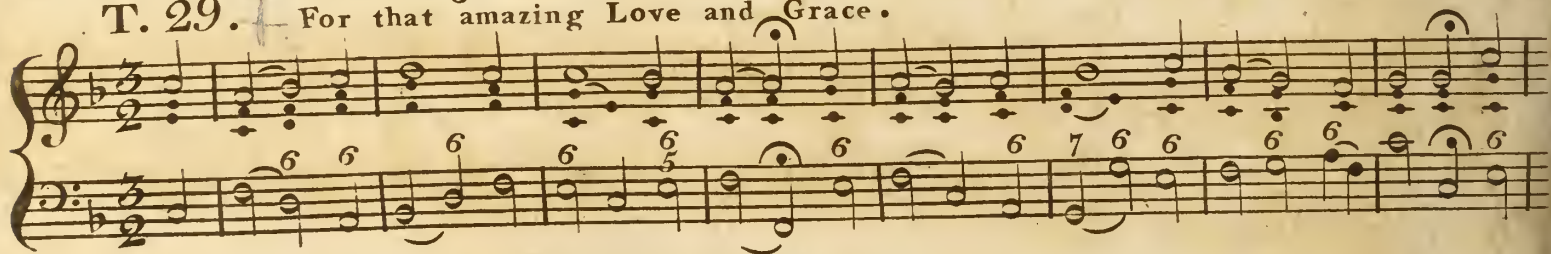
T. 26. Thou meek and patient Lamb of God.

Handwritten musical score for T. 26. Thou meek and patient Lamb of God. The score is written on two staves, Treble and Bass clef, in common time (C). The key signature is one sharp (F#). The melody is in the Treble staff, and the bass line is in the Bass staff. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-7. The score concludes with a double bar line.

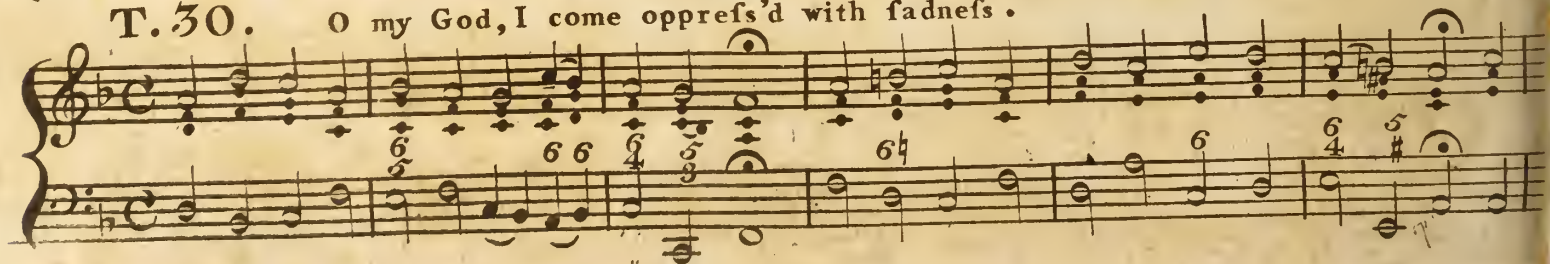
6 T. 28. Thro' Christ alone we have Salvation.

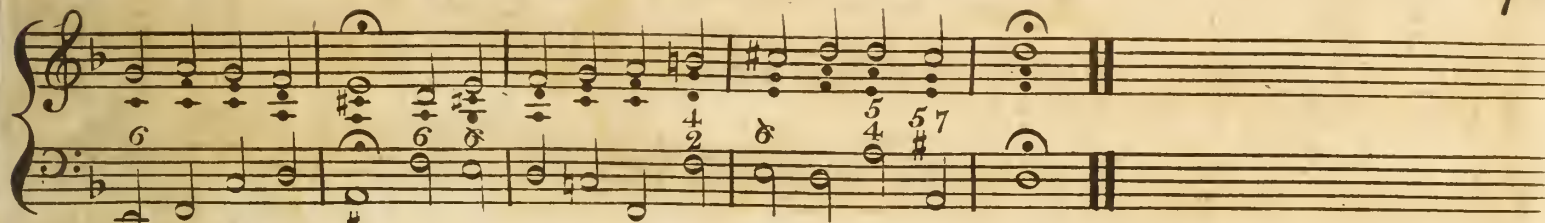


T. 29. For that amazing Love and Grace.

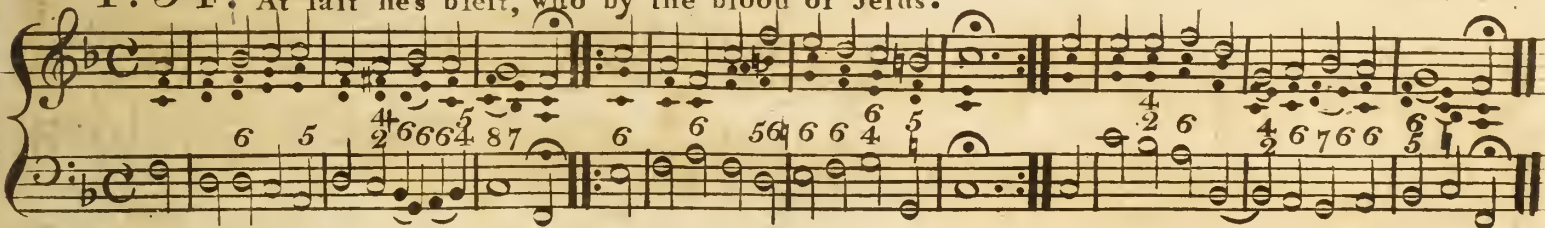


T. 30. O my God, I come oppress'd with sadness.

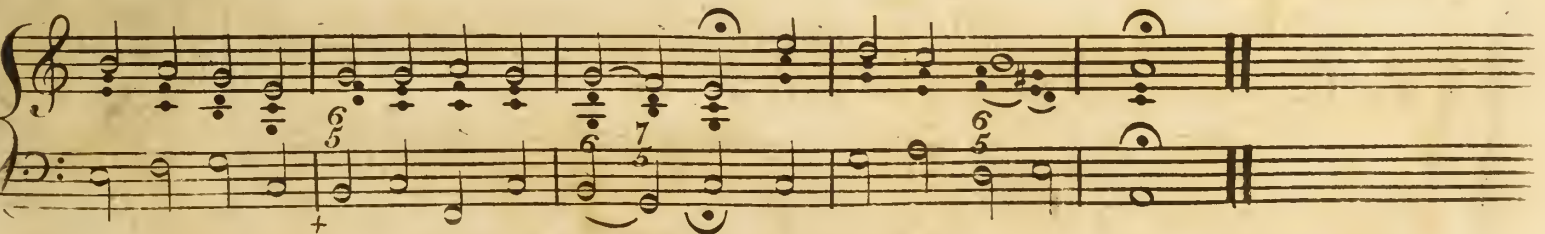
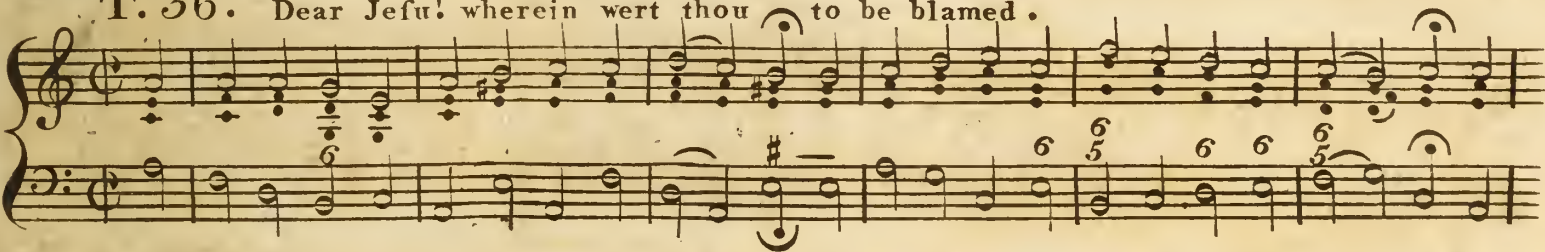




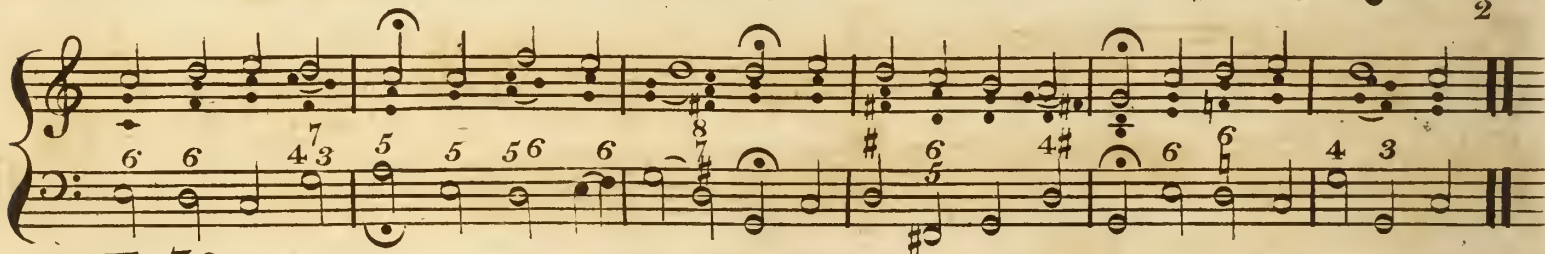
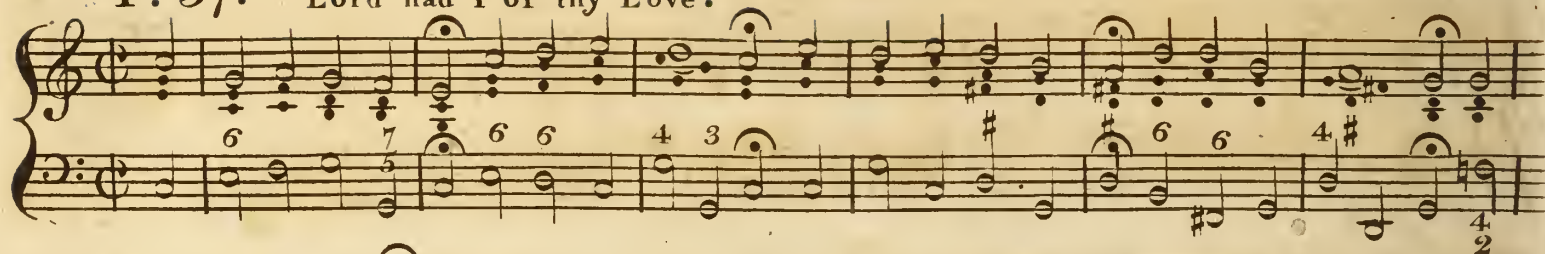
T. 34. At last he's blest, who by the blood of Jesus.



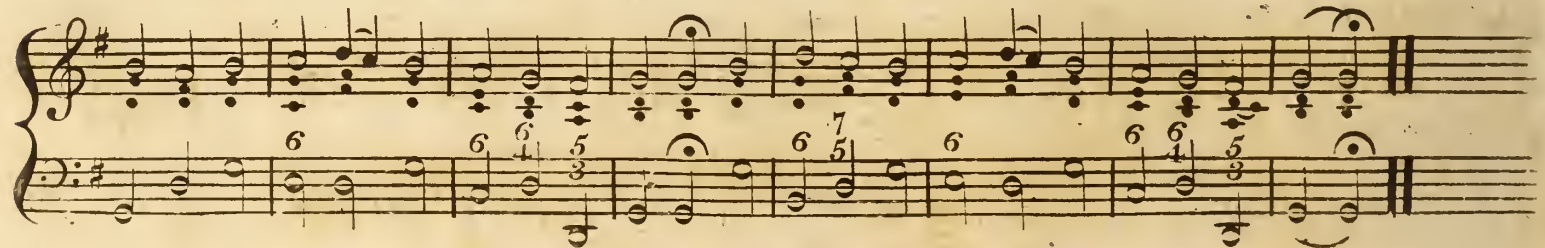
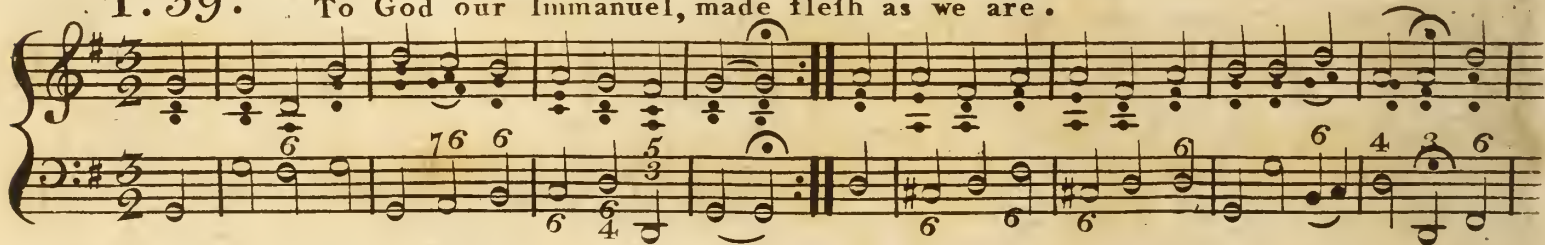
T. 36. Dear Jesu! wherein wert thou to be blamed.



8 T. 37. Lord had I of thy Love.

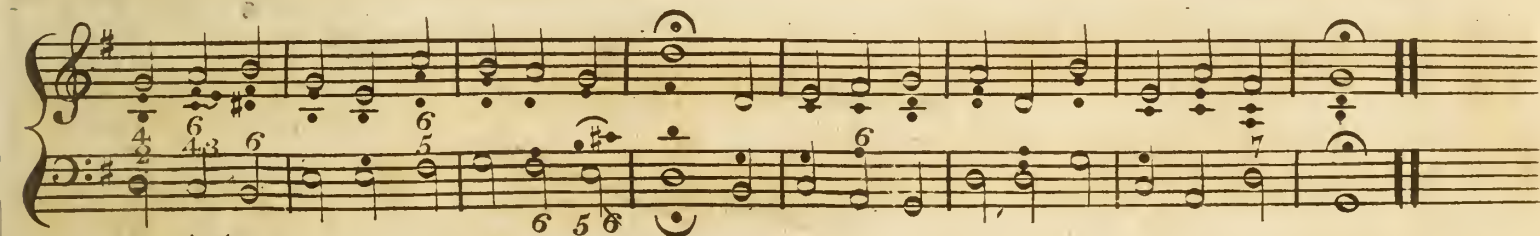
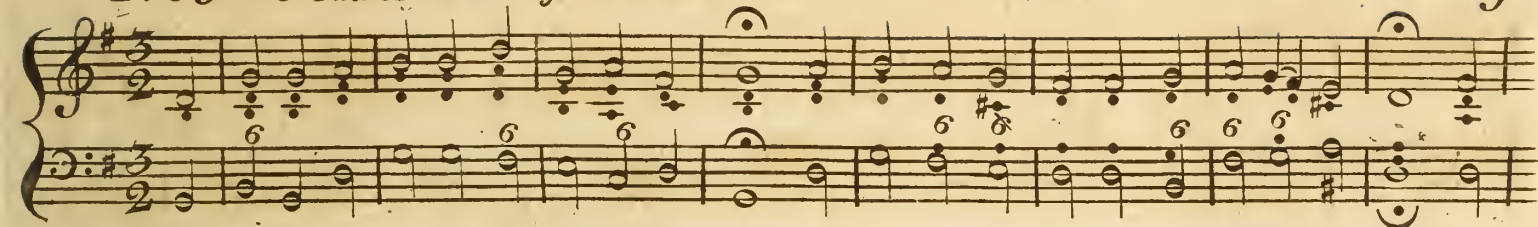


T. 39. To God our Immanuel, made flesh as we are.

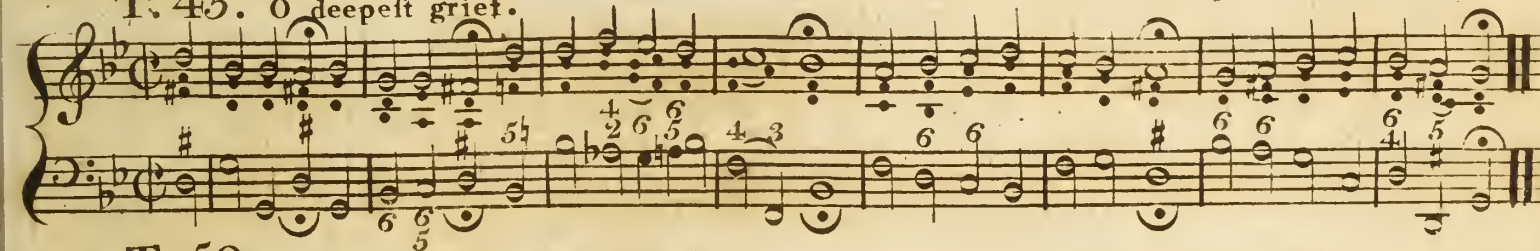


T. 39. c. 0 Father of mercy be ever ador'd.

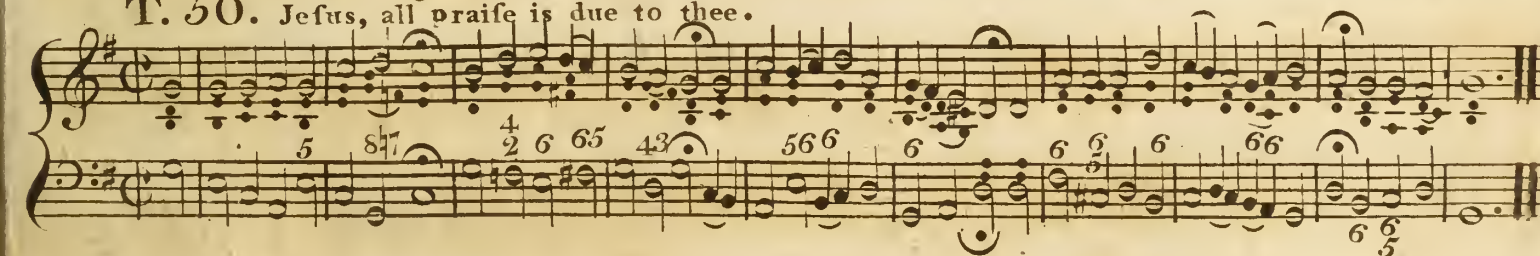
9



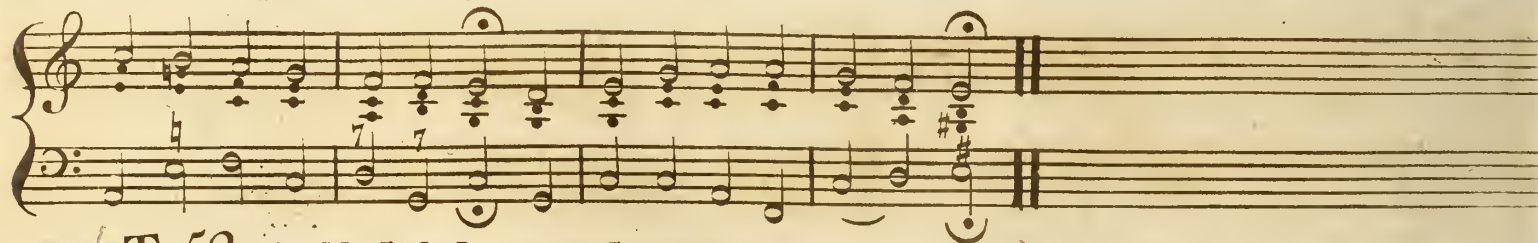
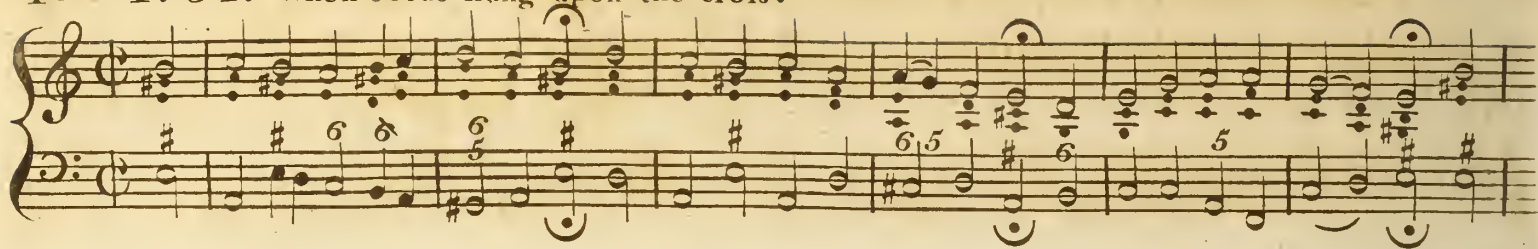
T. 45. O deepest grief.



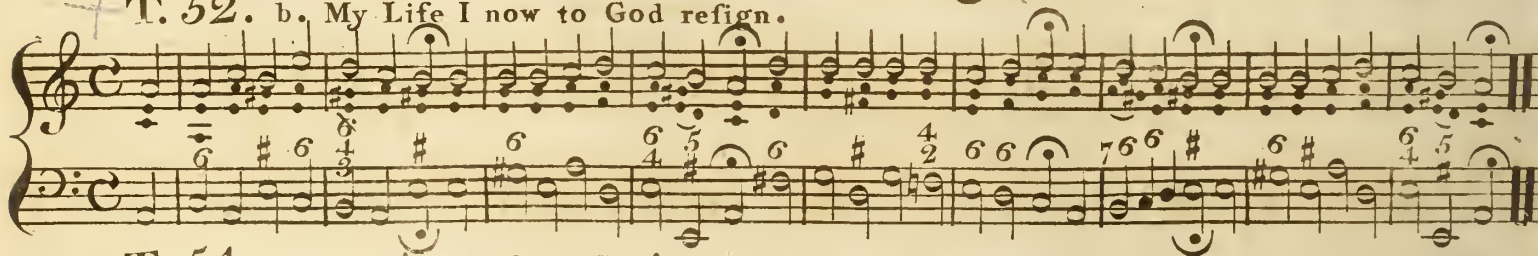
T. 50. Jesus, all ⁵praise is due to thee.



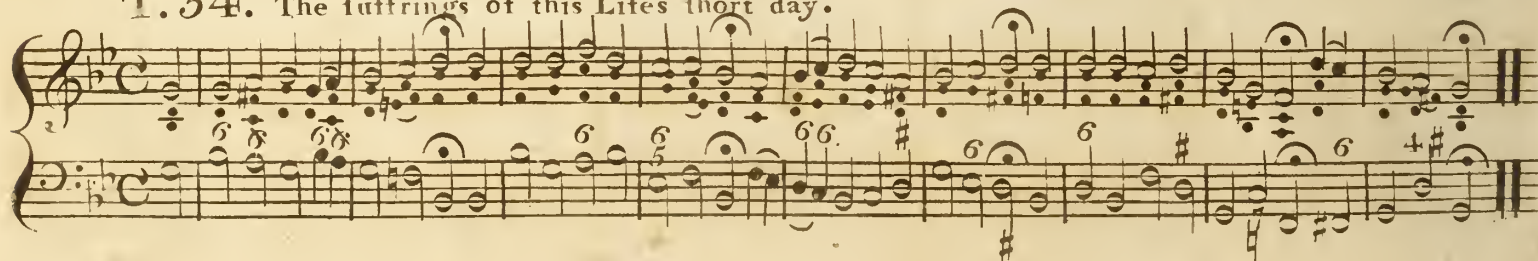
10 T. 51. When Jesus hung upon the cross.



T. 52. b. My Life I now to God resign.



T. 54. The sufferings of this Life's short day.



T. 56. Thou, O Jesus, art a gracious Lord.

11

First system of musical notation for T. 56. It consists of a treble and a bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a style with many beamed sixteenth notes. Fingering numbers (6, 7, 5, 6) are placed below the notes in the bass staff.

Second system of musical notation for T. 56. It continues the piece with treble and bass staves. Fingering numbers (6, 6, 98, 6, 5, 4, 3) are visible below the notes in the bass staff.

T. 58. Most gracious Lord, we render thanks and praise.

First system of musical notation for T. 58. It consists of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. Fingering numbers (4, 6, 5, 6, 7, 6, 7) are placed below the notes in the bass staff.

Second system of musical notation for T. 58. It continues the piece with treble and bass staves. Fingering numbers (6, 4, 3, 6, 5, 43, 6, 5, 6, 6, 7, 6) are visible below the notes in the bass staff.

12 T. 61. Praise ye the Lord, the mighty King of Glory.

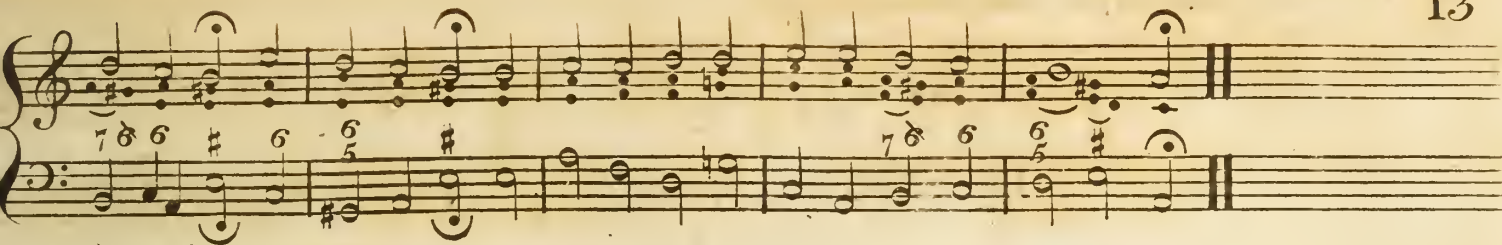
T. 64. Lord, great and good.

T. 64. Lord, great and good.

T. 66. Be not dismayed in time of need.

1. 66. Be not dismayed in time of need.

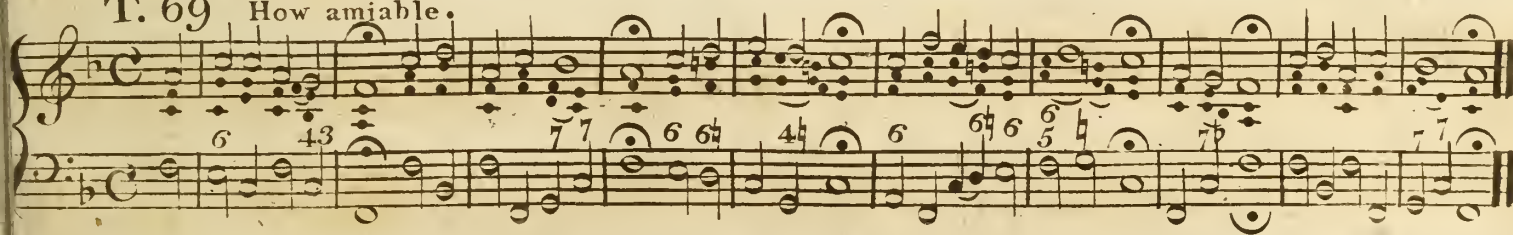
The musical score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (C). The key signature has one sharp (F#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are written below the bass staff.



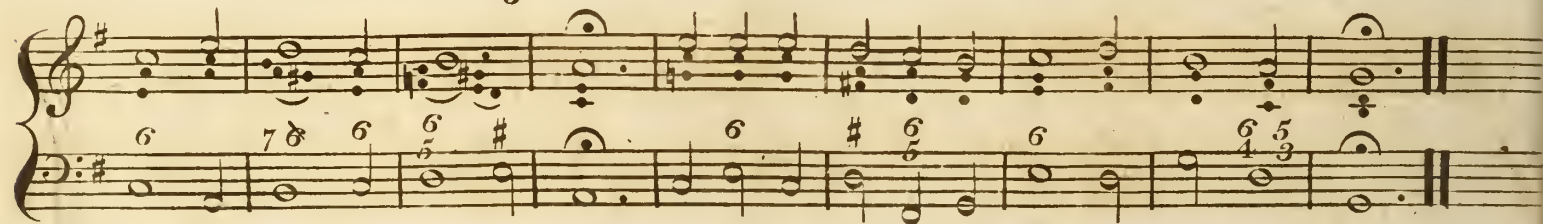
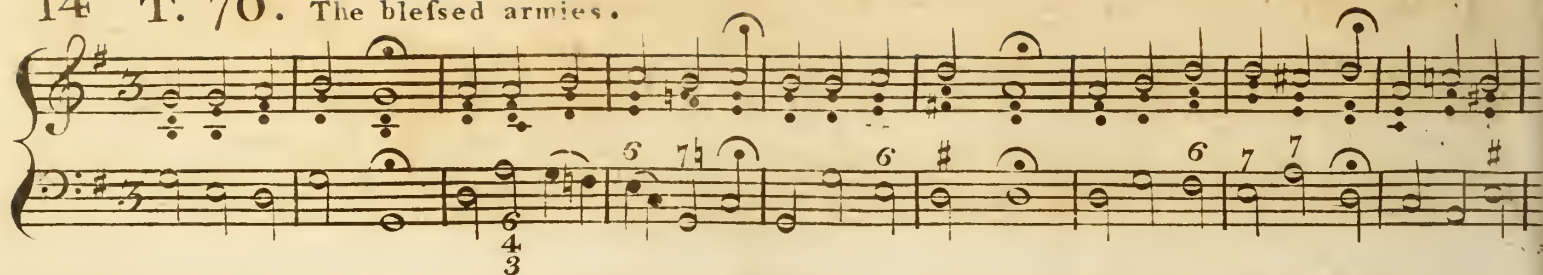
T. 68. Holy Trinity.



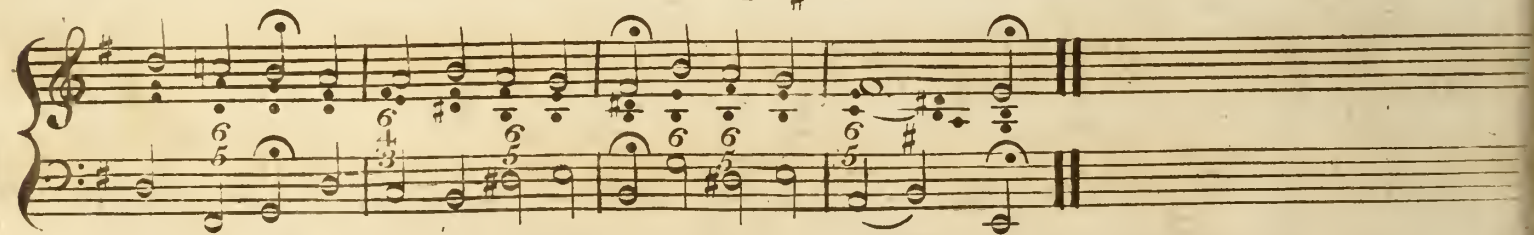
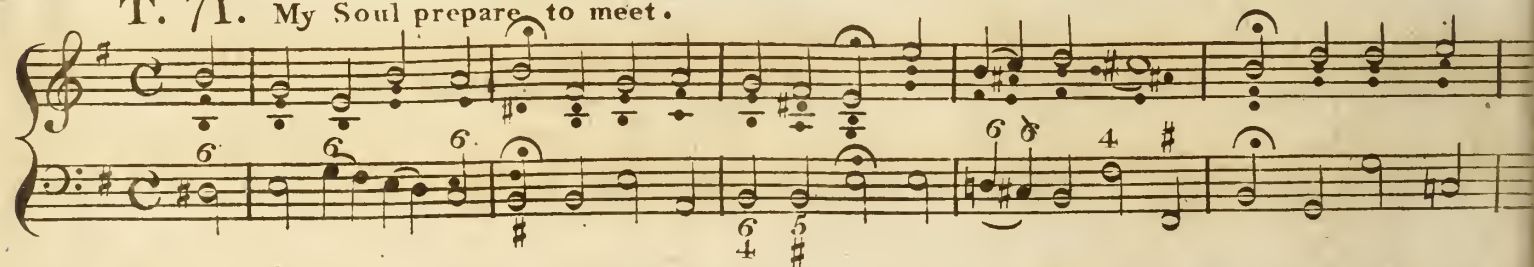
T. 69 How amiable.



14 T. 70. The blessed armies.



T. 71. My Soul prepare to meet.



T. 74 & 75. O Lord, in me fulfill. O whither shall I fly.

15

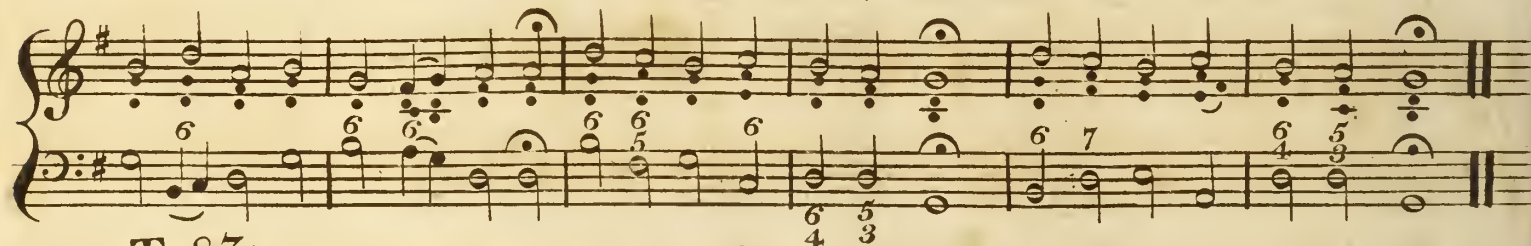
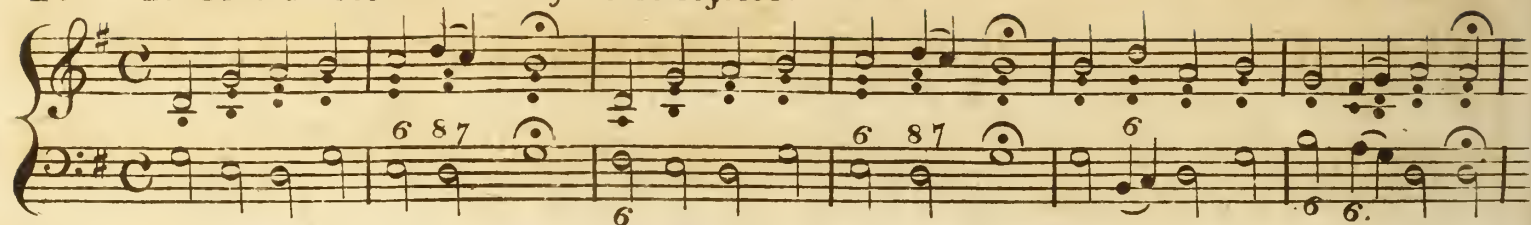
Handwritten musical score for T. 74 & 75, measures 1-15. The score is written on two staves (treble and bass clef) in common time (C). The key signature is one flat (B-flat). The music features a melody in the treble staff and a bass line in the bass staff. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line at measure 15.

T. 79. O World see thy Creator.

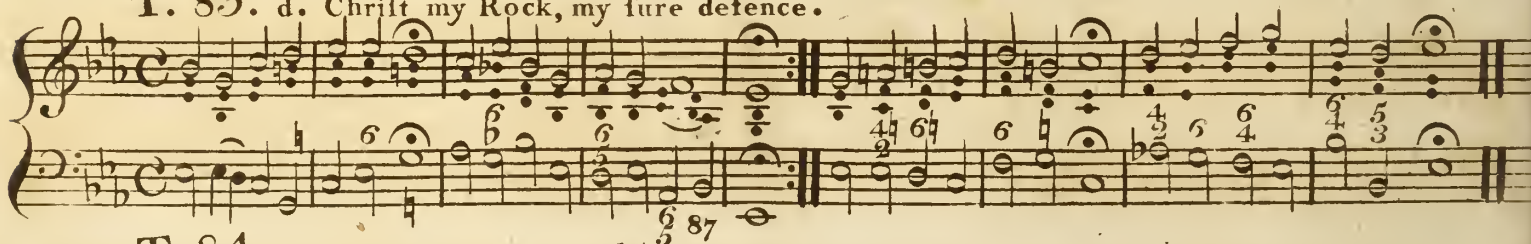
ur 5-20.

Handwritten musical score for T. 79, measures 1-15. The score is written on two staves (treble and bass clef) in common time (C). The key signature is one sharp (F-sharp). The music features a melody in the treble staff and a bass line in the bass staff. Fingerings are indicated by numbers 1-7. The piece concludes with a double bar line at measure 15.

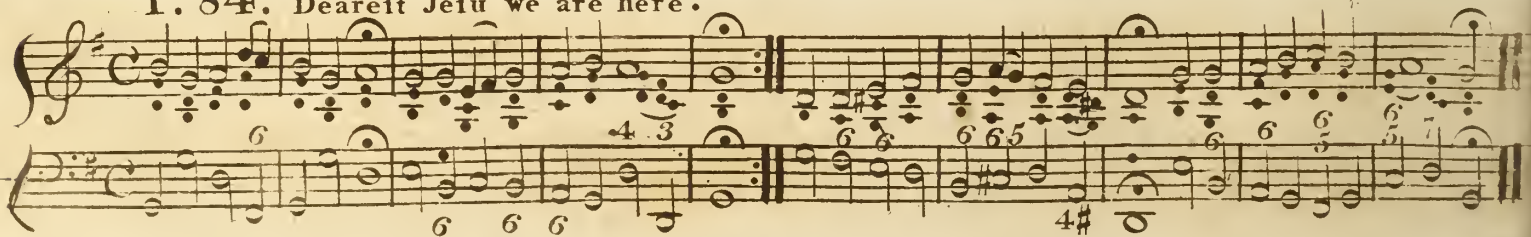
16 T. 82. d. Jesus makes my heart rejoice.



T. 83. d. Christ my Rock, my sure defence.



T. 84. Dearest Jesu we are here.



T. 89. In thine image, Lord, thou madst me.

17

Handwritten musical score for T. 89. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and common time (C). The melody is in the Treble clef, and the bass line is in the Bass clef. The piece consists of two measures, each ending with a double bar line. The first measure contains the notes G4, A4, B4, C5, B4, A4, G4 in the Treble and G2, A2, B2, C3, B2, A2, G2 in the Bass. The second measure contains the notes G4, A4, B4, C5, B4, A4, G4 in the Treble and G2, A2, B2, C3, B2, A2, G2 in the Bass. The piece is marked with a 6/8 time signature and a 4/2 time signature.

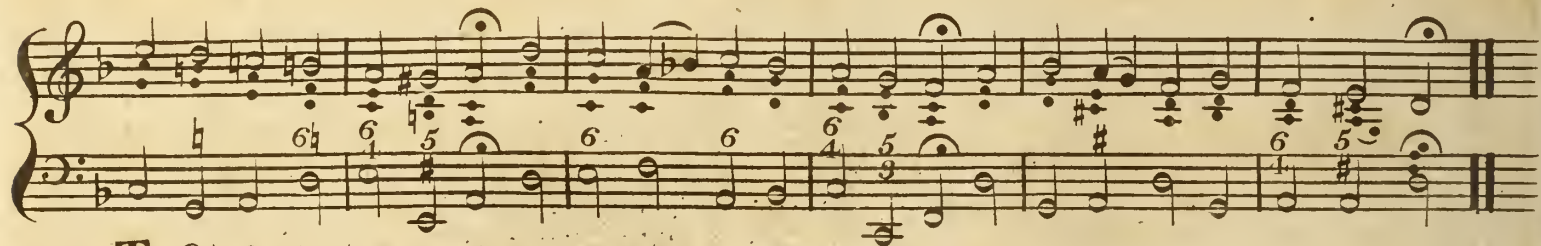
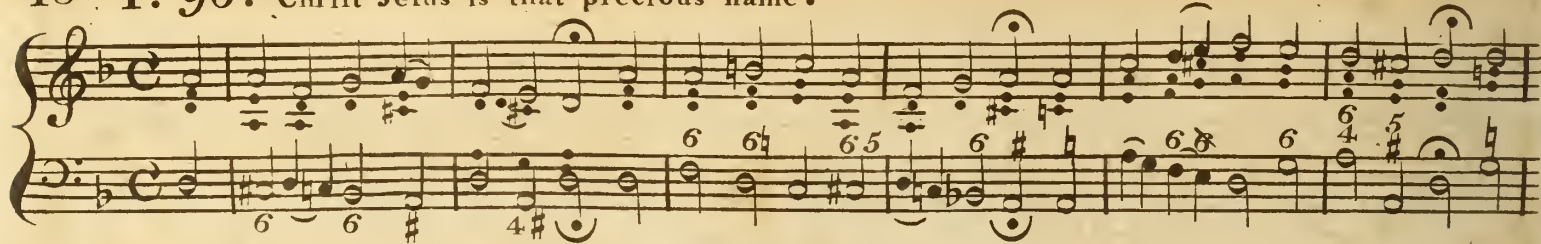
T. 90. My Yoke, faith Christ, upon you take.

Handwritten musical score for T. 90. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and common time (C). The melody is in the Treble clef, and the bass line is in the Bass clef. The piece consists of two measures, each ending with a double bar line. The first measure contains the notes G4, A4, B4, C5, B4, A4, G4 in the Treble and G2, A2, B2, C3, B2, A2, G2 in the Bass. The second measure contains the notes G4, A4, B4, C5, B4, A4, G4 in the Treble and G2, A2, B2, C3, B2, A2, G2 in the Bass. The piece is marked with a 6/8 time signature and a 4/2 time signature.

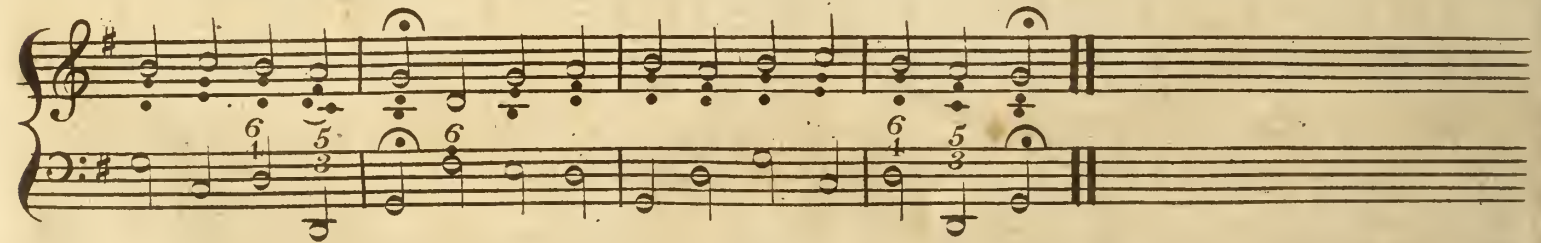
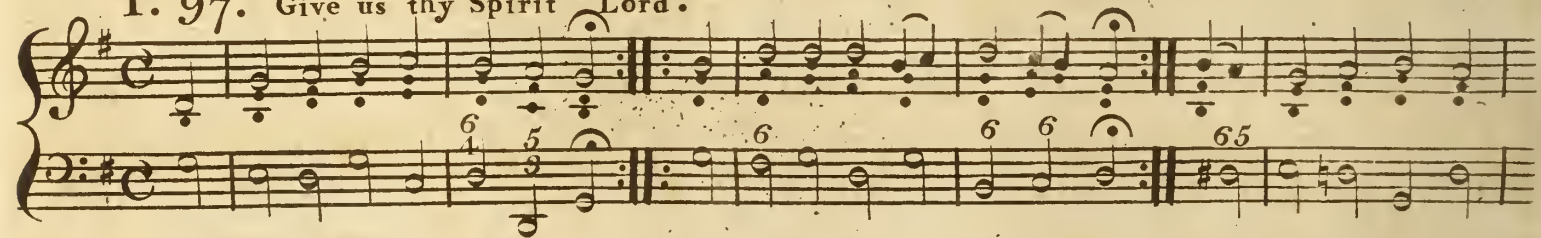
T. 95. O how blessed are Thy People.

Handwritten musical score for T. 95. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and common time (C). The melody is in the Treble clef, and the bass line is in the Bass clef. The piece consists of two measures, each ending with a double bar line. The first measure contains the notes G4, A4, B4, C5, B4, A4, G4 in the Treble and G2, A2, B2, C3, B2, A2, G2 in the Bass. The second measure contains the notes G4, A4, B4, C5, B4, A4, G4 in the Treble and G2, A2, B2, C3, B2, A2, G2 in the Bass. The piece is marked with a 6/8 time signature and a 4/2 time signature.

Handwritten musical score for T. 95 (continued). The score is written on two staves, Treble and Bass clef, in G major (one sharp) and common time (C). The melody is in the Treble clef, and the bass line is in the Bass clef. The piece consists of two measures, each ending with a double bar line. The first measure contains the notes G4, A4, B4, C5, B4, A4, G4 in the Treble and G2, A2, B2, C3, B2, A2, G2 in the Bass. The second measure contains the notes G4, A4, B4, C5, B4, A4, G4 in the Treble and G2, A2, B2, C3, B2, A2, G2 in the Bass. The piece is marked with a 6/8 time signature and a 4/2 time signature.



T. 97. Give us thy Spirit Lord.

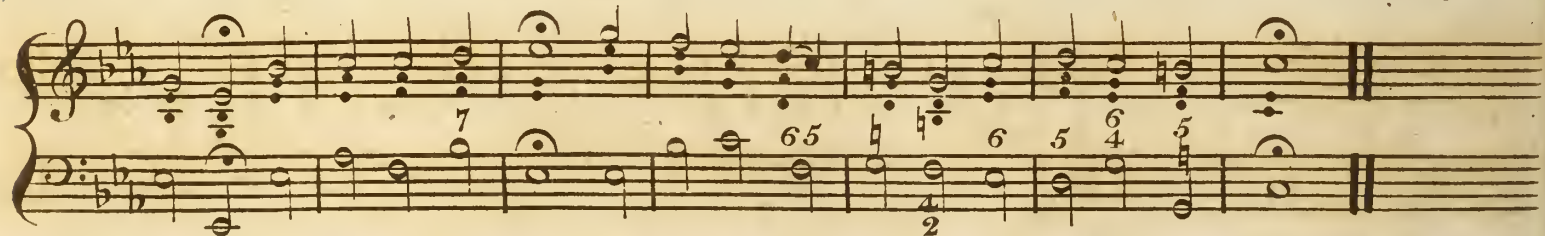
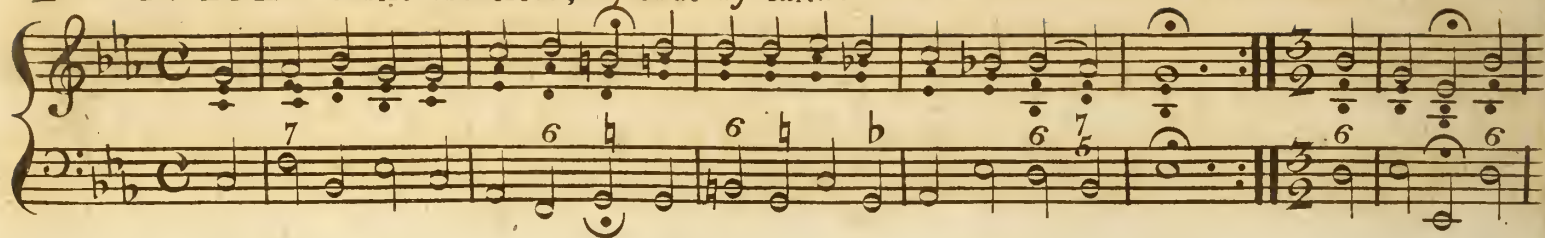


T. 99. Act full of Godlike Majesty.

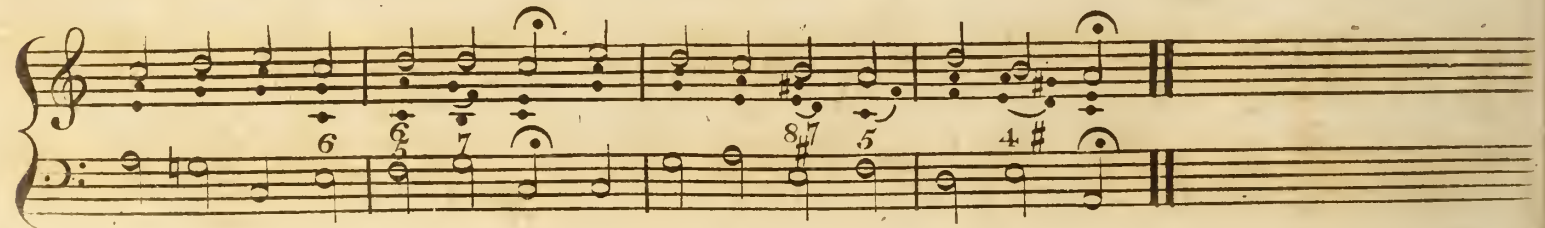
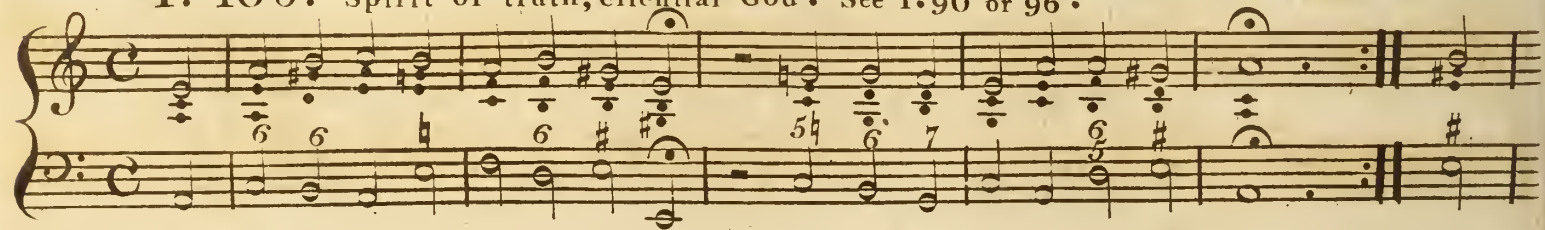
19

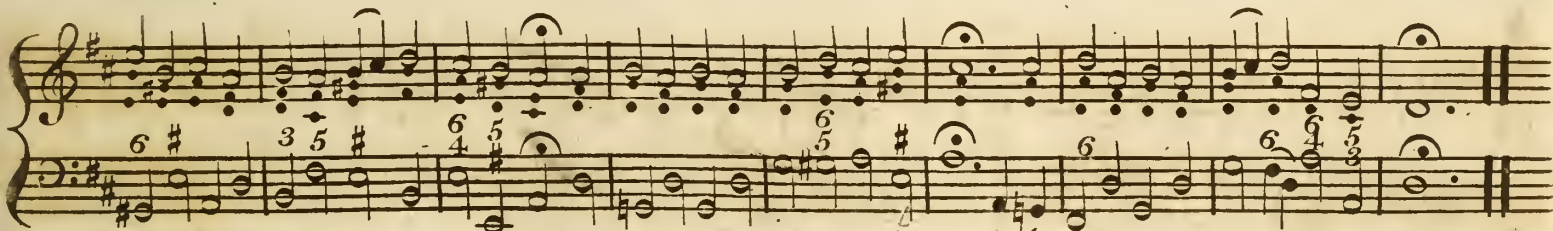
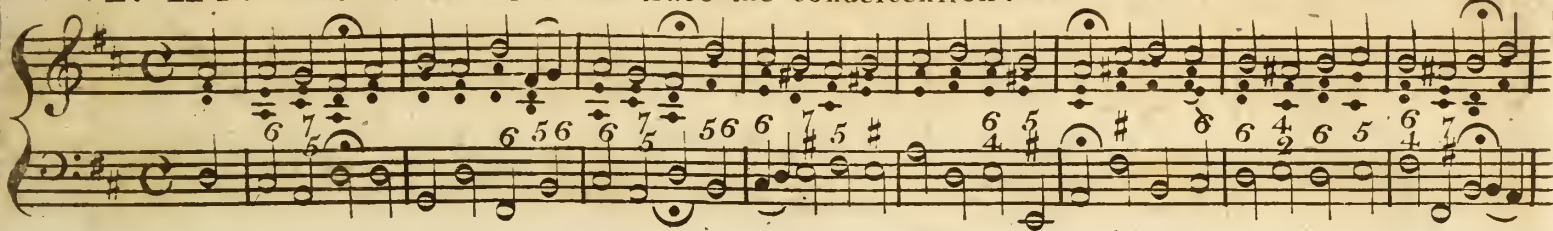
T. 101. Thanksgiving, honor, praise and might.

20 T. 102. Christ crucified, my soul by faith.

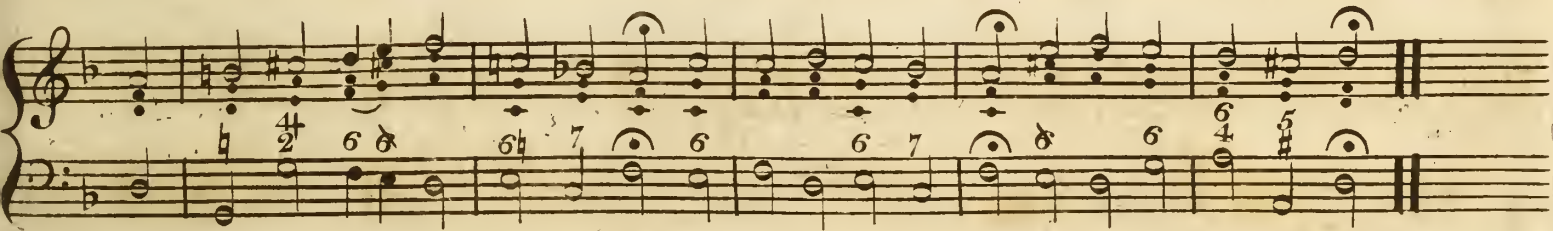
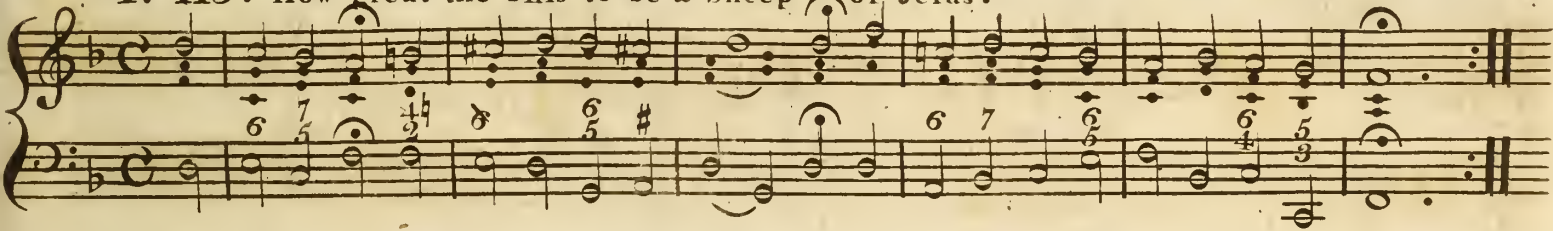


T. 106. Spirit of truth, essential God. See T. 90 or 96.

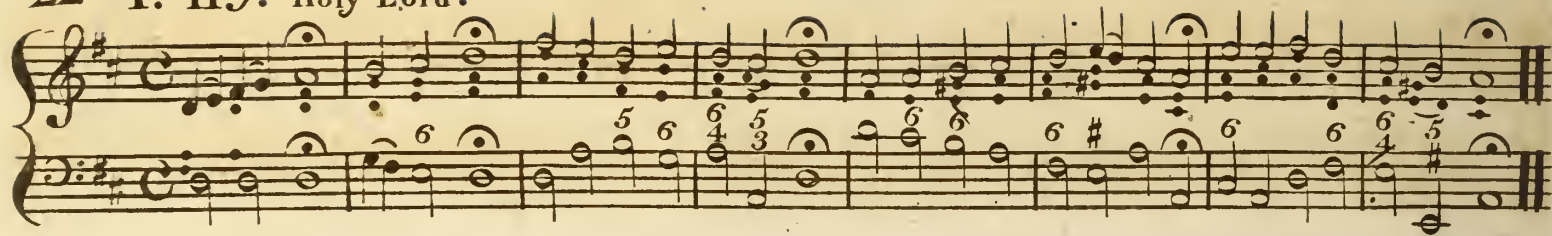




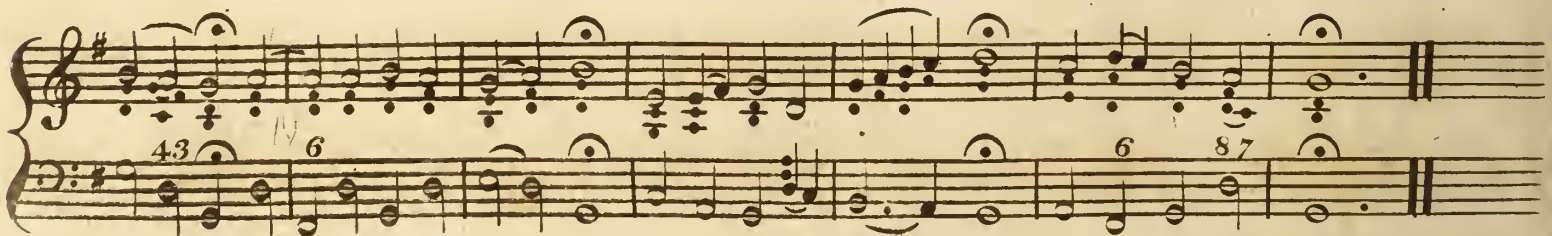
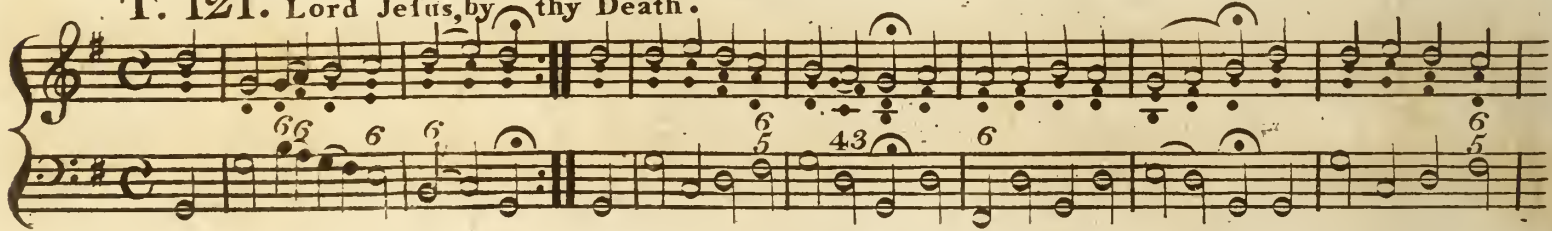
T. 115. How great the bliss to be a Sheep of Jesus.



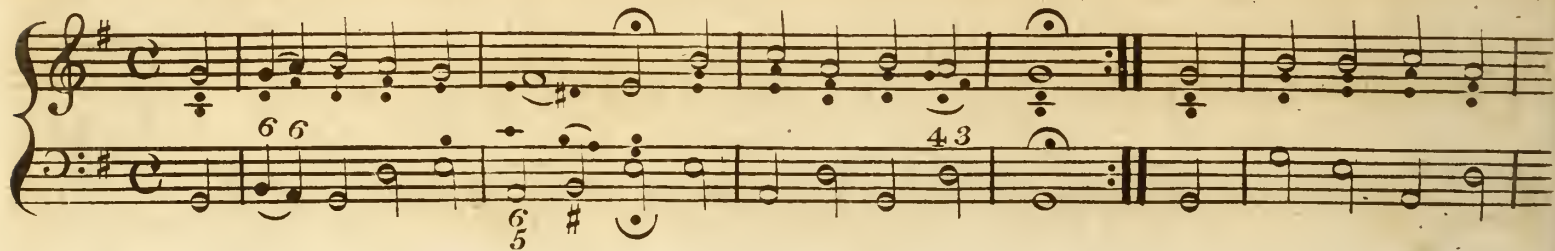
22 T. 119. Holy Lord.



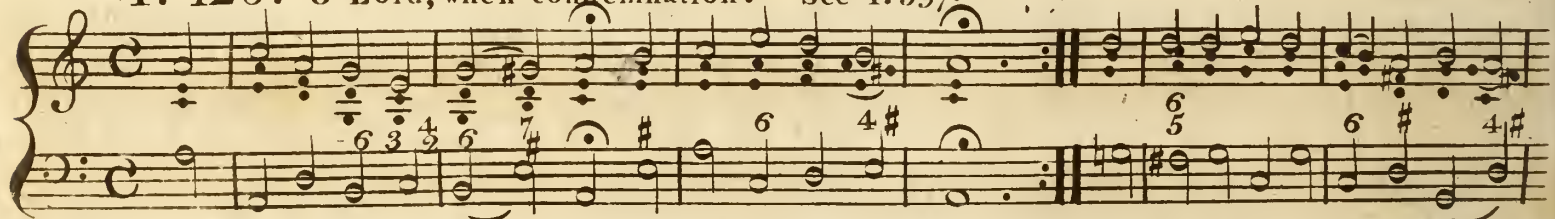
T. 121. Lord Jesus, by thy Death.



24 T. 125. Thou Maker of each creature.



T. 126. O Lord, when condemnation. See T. 597.



T. 127. O Lamb of God, cur Saviour.

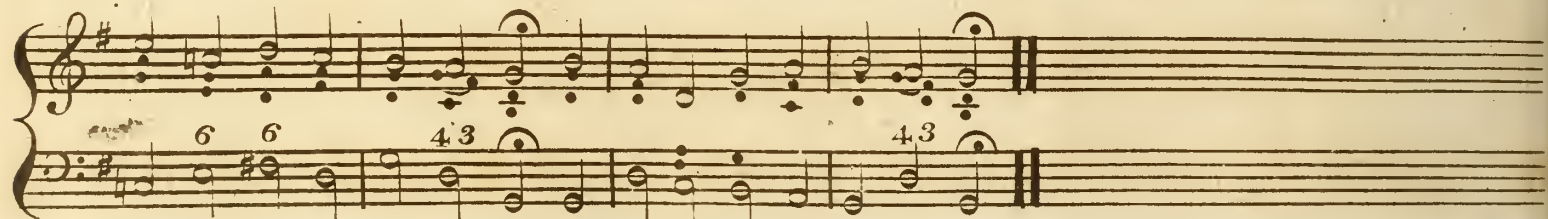
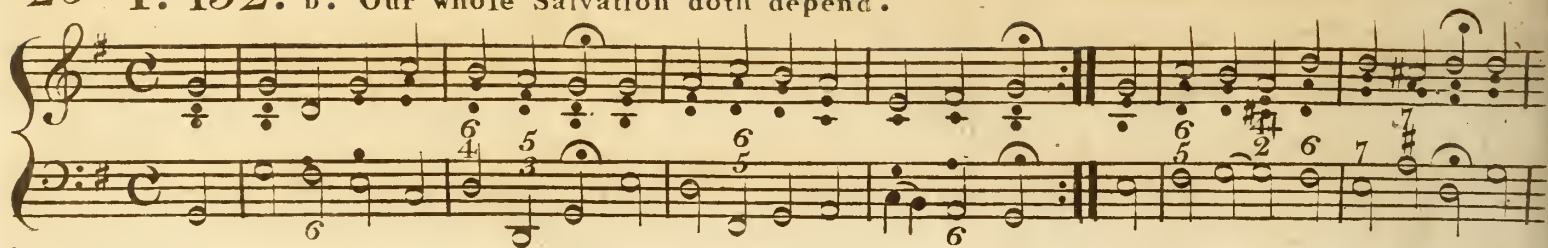
25

Handwritten musical score for T. 127, "O Lamb of God, cur Saviour." The score is written on two systems of grand staves (treble and bass clef). The first system contains two measures, and the second system contains two measures. The music is in common time (C) and features a melody in the treble staff and a bass line in the bass staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score includes various musical notations such as notes, rests, bar lines, and repeat signs. There are also some handwritten annotations, including the number "6" written below the bass line in the first measure of the first system, and "6 5 4 3" written below the bass line in the second measure of the first system.

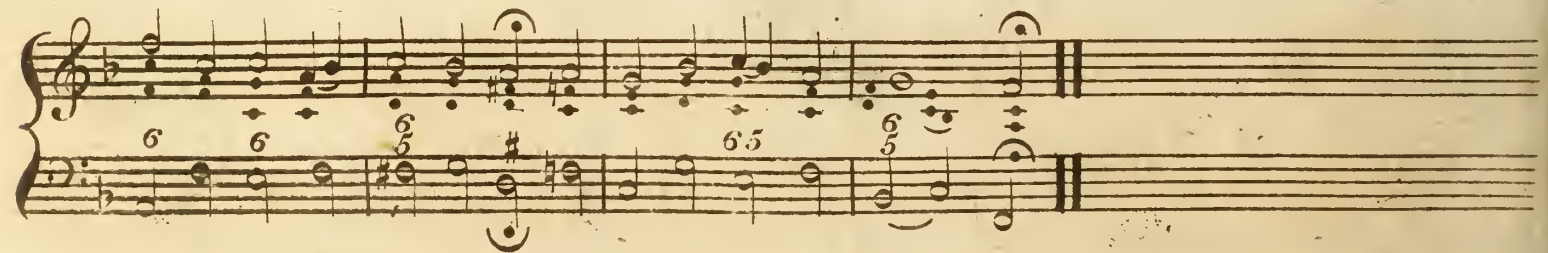
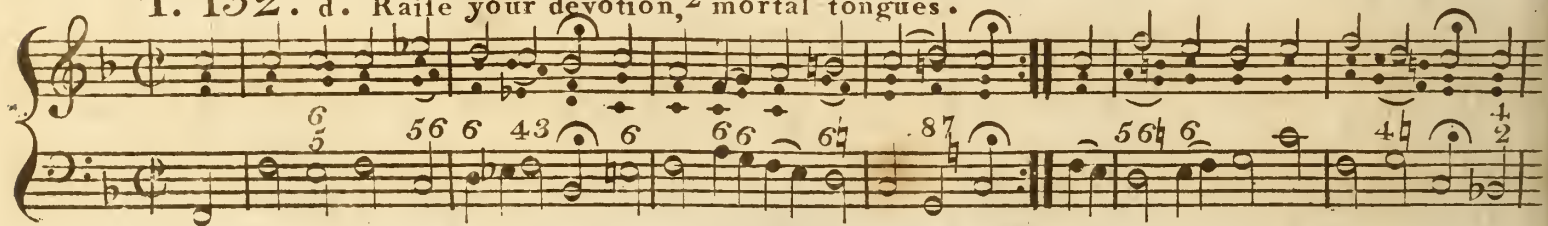
T. 132. a. To God on high all Glory be.

Handwritten musical score for T. 132, "a. To God on high all Glory be." The score is written on two systems of grand staves (treble and bass clef). The first system contains two measures, and the second system contains two measures. The music is in common time (C) and features a melody in the treble staff and a bass line in the bass staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score includes various musical notations such as notes, rests, bar lines, and repeat signs. There are also some handwritten annotations, including the number "6" written below the bass line in the first measure of the first system, and "5 6 6" written below the bass line in the second measure of the first system.

26 T. 132. b. Our whole Salvation doth depend.



T. 132. d. Raife your devotion,⁴ mortal tongues.



T. 132. e. Out of the deep I cry to thee.

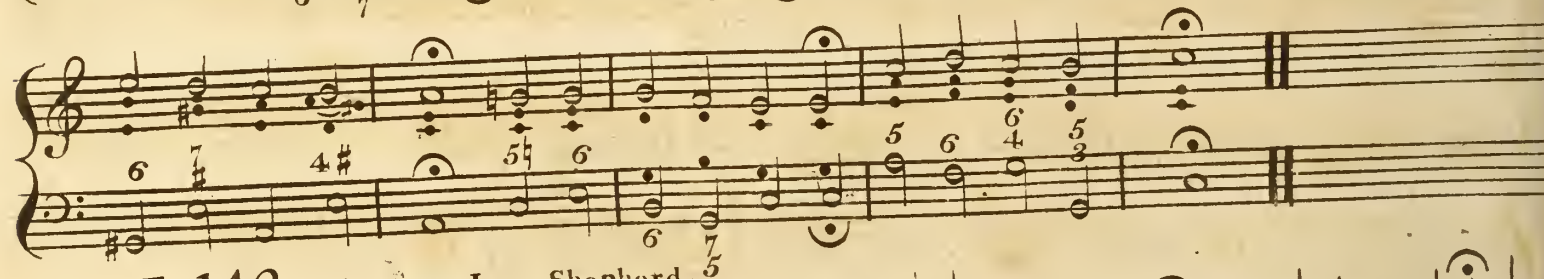
27

Handwritten musical score for T. 132. e. The score is written on two staves, Treble and Bass clef, in common time (C). The key signature has one sharp (F#). The melody is written in the Treble clef, and the bass line is in the Bass clef. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten numbers and symbols below the notes, possibly indicating fingerings or other performance instructions. The score ends with a double bar line.

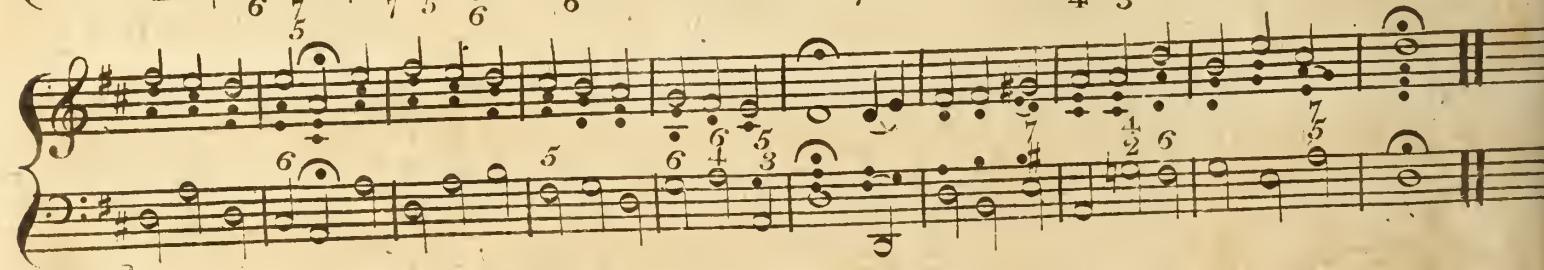
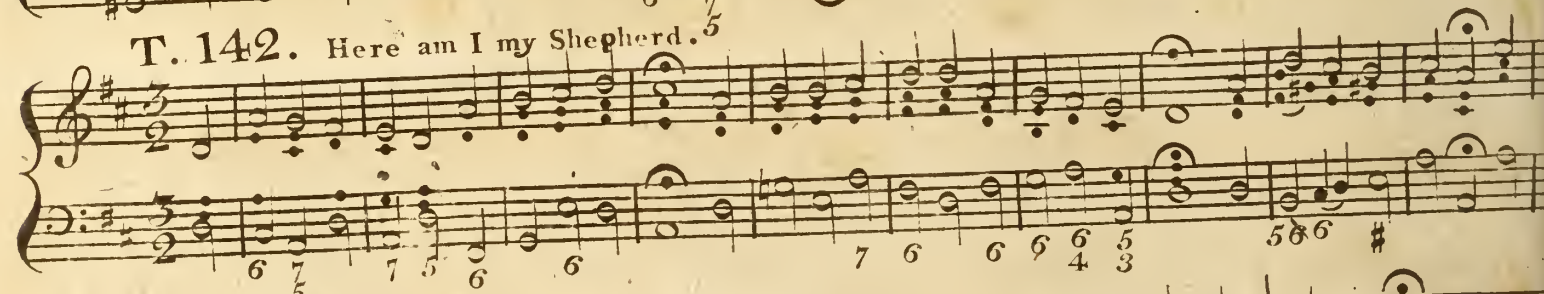
T. 136. d. My Lord and God.

Handwritten musical score for T. 136. d. The score is written on two staves, Treble and Bass clef, in common time (C). The key signature has one sharp (F#). The melody is written in the Treble clef, and the bass line is in the Bass clef. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten numbers and symbols below the notes, possibly indicating fingerings or other performance instructions. The score ends with a double bar line.

28 T. 141. I am a poor Sinner.



T. 142. Here am I my Shepherd.



T. 146. Lord Jesus, when I trace.

29

Handwritten musical score for T. 146, 'Lord Jesus, when I trace.' The score is written on two staves, Treble and Bass clef, in C major (one sharp) and common time. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece consists of two measures, each ending with a double bar line. The first measure contains a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple accompaniment. The second measure is similar but includes a key signature change to D major (two sharps) in the bass staff. Fingering numbers (6, 5, 7, 6, 6, 4, 6, 4, 5, 3, 6, 5, 3, 4, 6) are written below the notes in the bass staff.

T. 147. Most holy Lamb of God.

Handwritten musical score for T. 147, 'Most holy Lamb of God.' The score is written on two staves, Treble and Bass clef, in C major (one sharp) and common time. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece consists of two measures, each ending with a double bar line. The first measure contains a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple accompaniment. The second measure is similar but includes a key signature change to D major (two sharps) in the bass staff. Fingering numbers (6, 6, 5, 4, 3, 6, 4, 3, 6, 6, 5, 4, 6, 6, 5, 4, 6) are written below the notes in the bass staff.

T. 151. g. How fhall I meet my Saviour.

31

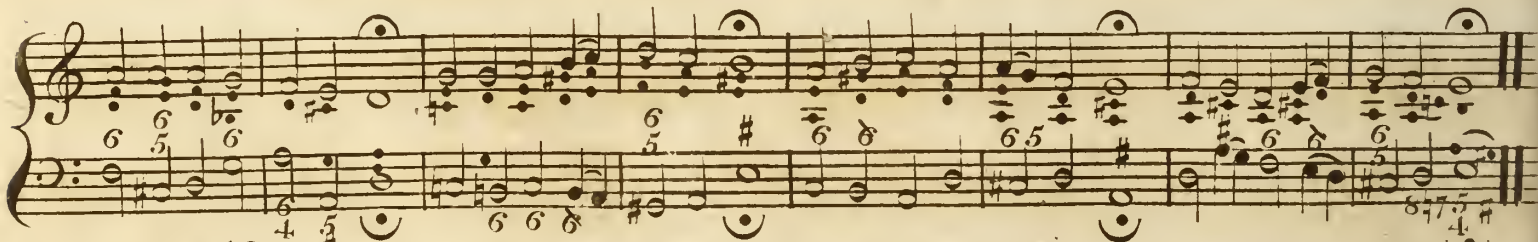
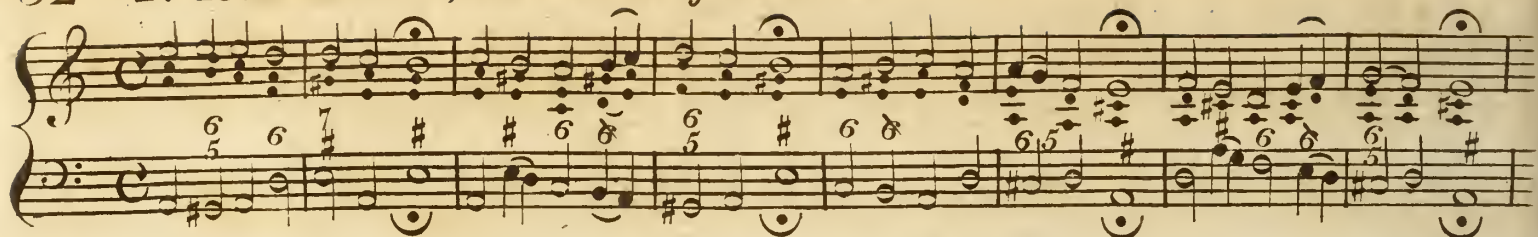
First system of the musical score for T. 151. g. The system consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff begins with a bass clef, the same key signature, and common time. The music is written in a style with many beamed notes and rests. Fingerings are indicated by numbers 5, 6, 7, and 8 below the notes.

Second system of the musical score for T. 151. g. This system continues the piece with treble and bass staves. It features similar notation to the first system, with fingerings like 6, 5, 7, and 6 indicated below the notes.

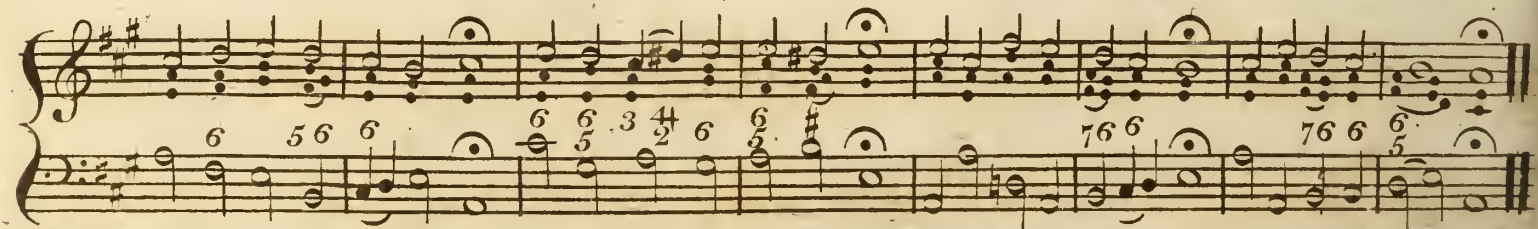
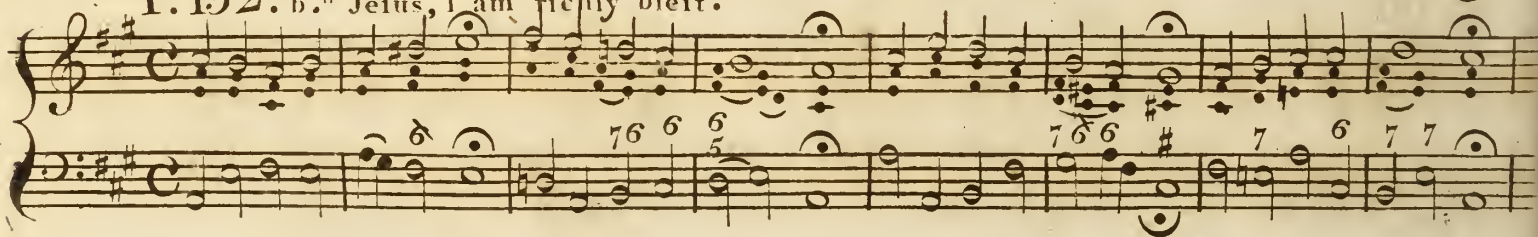
T. 151. i. Commit thou thy each grievance.

First system of the musical score for T. 151. i. The system consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff begins with a bass clef, the same key signature, and common time. The music is written in a style with many beamed notes and rests. Fingerings are indicated by numbers 6, 8, 7, 6, 6, 6, and 7 below the notes.

Second system of the musical score for T. 151. i. This system continues the piece with treble and bass staves. It features similar notation to the first system, with fingerings like 7, 6, 6, 6, 9, 8, 6, 5, and 4 indicated below the notes.



T. 152. b. [#] Jesus, I am richly blest.



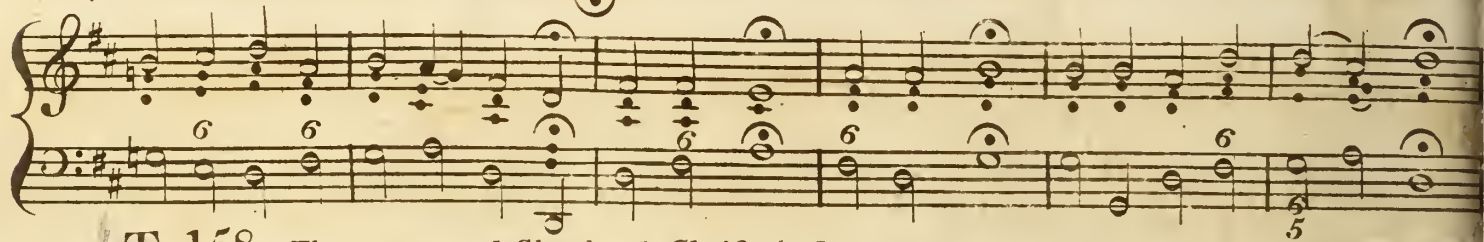
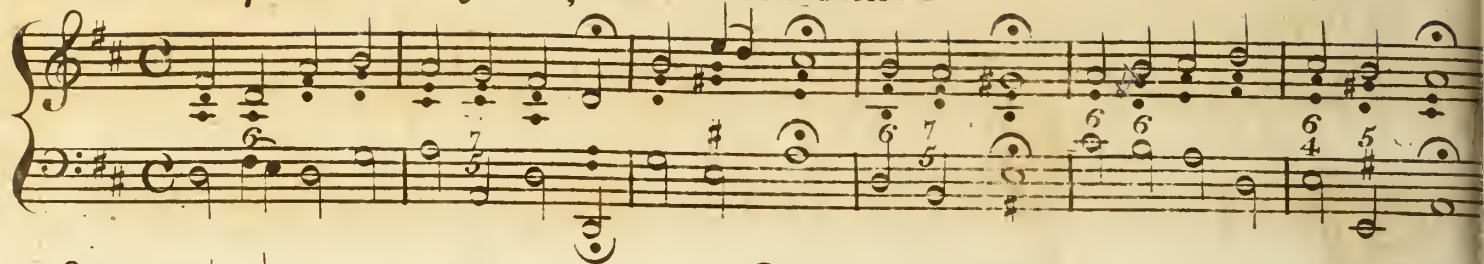
T. 155. I resign myself to thee.

33

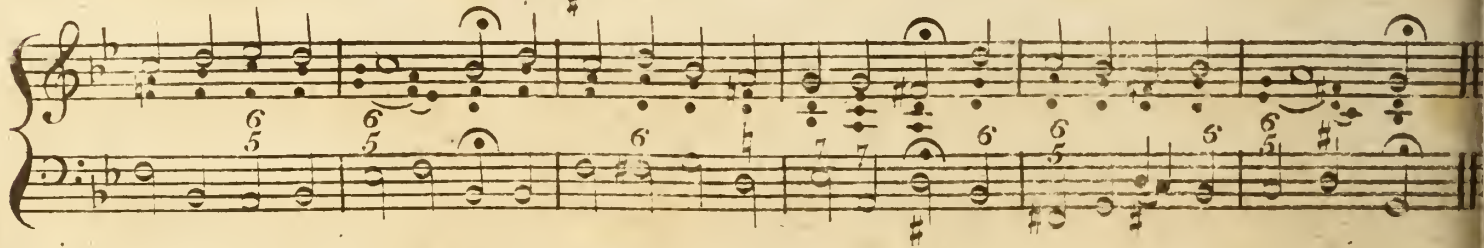
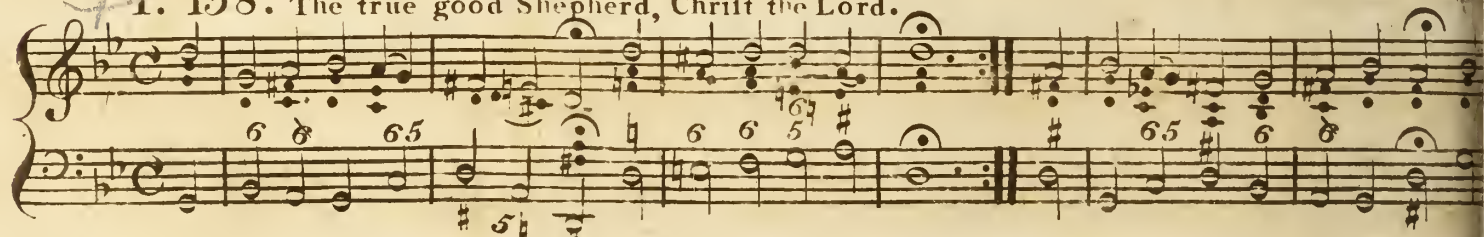
Handwritten musical score for T. 155, 'I resign myself to thee.' The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features a series of chords and single notes, with many notes beamed together. Fingering numbers (1-7) are written below many of the notes. The piece concludes with a double bar line.

T. 156. Jesus is my light most fair.

Handwritten musical score for T. 156, 'Jesus is my light most fair.' The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features a series of chords and single notes, with many notes beamed together. Fingering numbers (1-7) are written below many of the notes. The piece concludes with a double bar line.

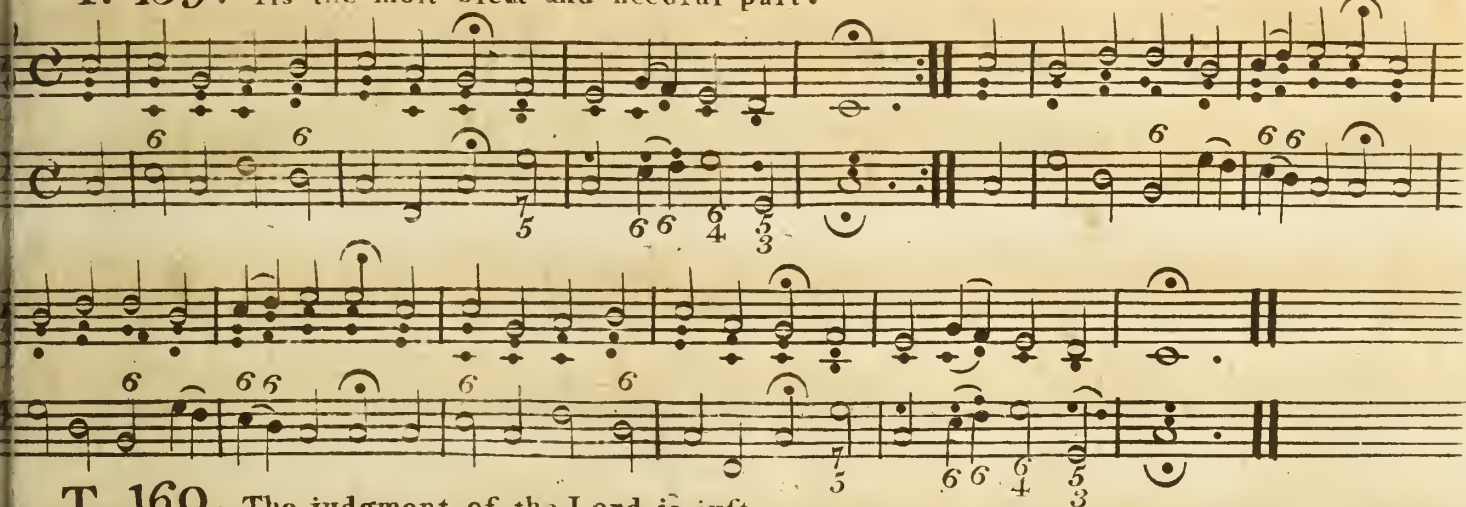


T. 158. The true good Shepherd, Christ the Lord.

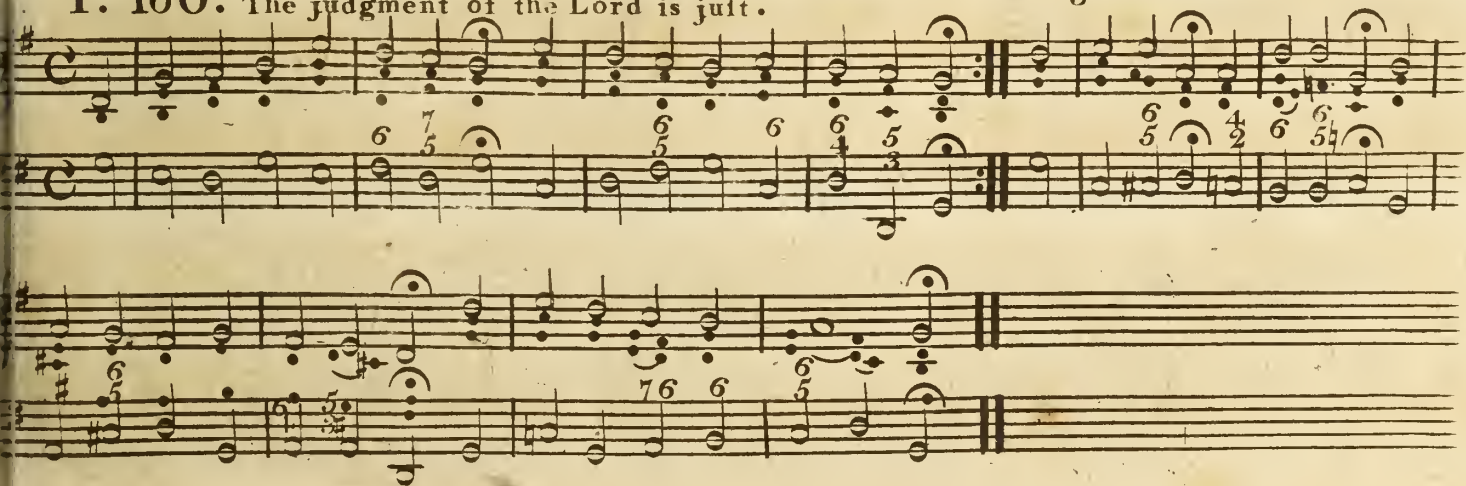


T. 159. 'Tis the most blest and needful part.

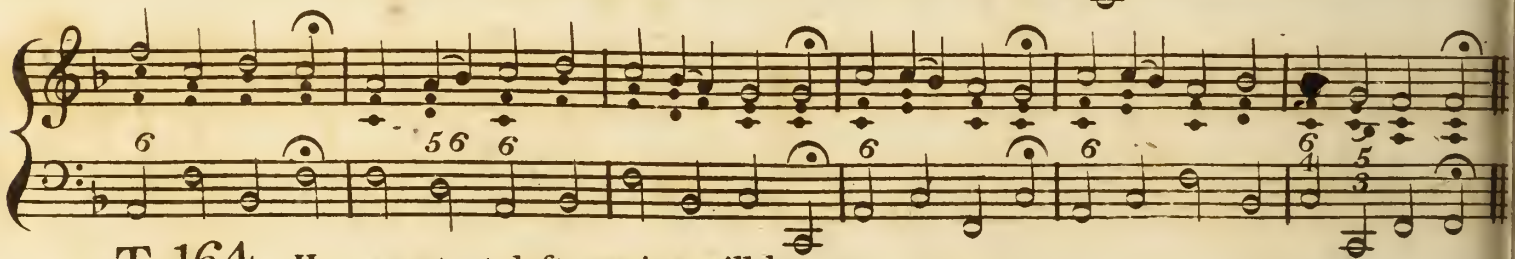
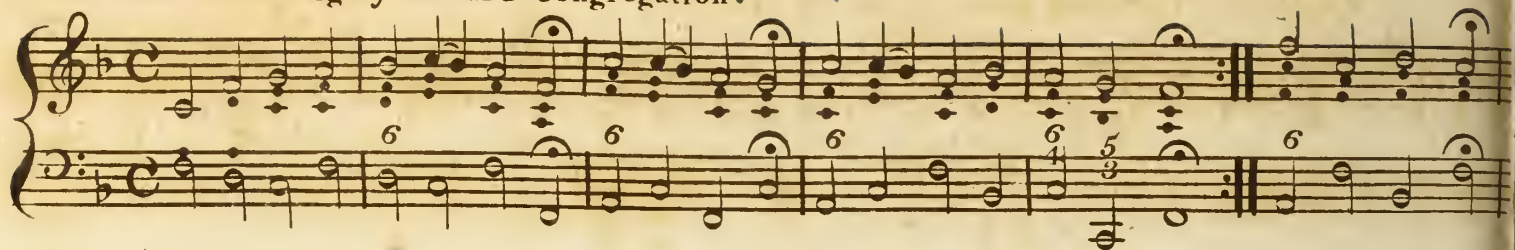
35



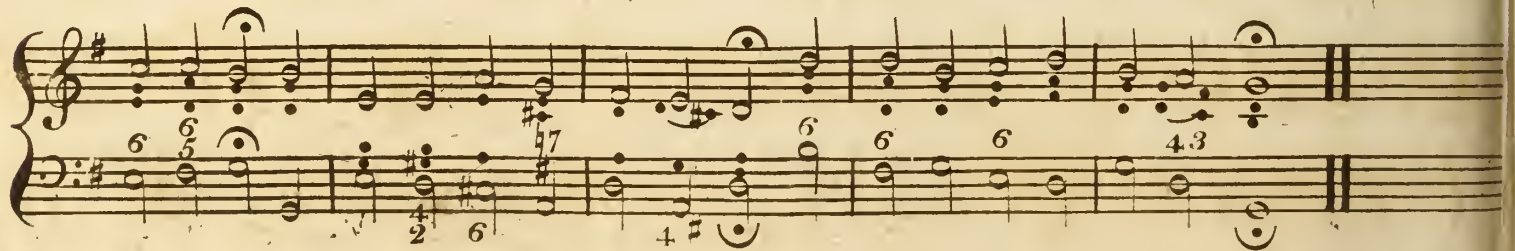
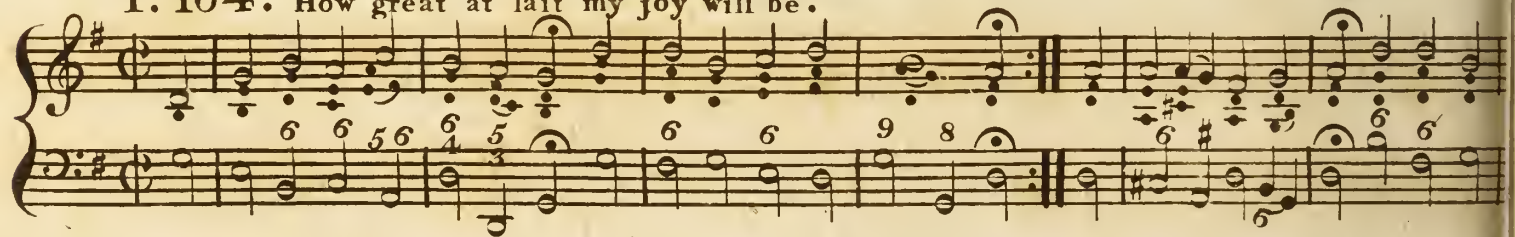
T. 160. The judgment of the Lord is just.



36 T. 161. Highly favour'd Congregation.



T. 164. How great at last my joy will be.



T. 165. Thousand times by me be greeted.

37

Handwritten musical score for T. 165, 'Thousand times by me be greeted.' The score is written on four staves (two systems of two staves each) in G major (one sharp) and common time (C). The melody is primarily composed of dotted half notes and whole notes, with some eighth notes in the first system. The bass line features various fingerings indicated by numbers 1 through 8. The piece concludes with a double bar line.

T. 166. When the due time had taken place.

Handwritten musical score for T. 166, 'When the due time had taken place.' The score is written on four staves (two systems of two staves each) in F major (two flats) and common time (C). The melody consists of dotted half notes and whole notes. The bass line includes fingerings indicated by numbers 1 through 8. The piece concludes with a double bar line.

38 T. 167. O could we but love that Saviour.

First system of the musical score for 'T. 167. O could we but love that Saviour.' The system consists of a treble and a bass staff. The treble staff contains a melody with various note values and rests. The bass staff contains a bass line with corresponding note values and rests. Fingering numbers (7, 6, 6, 4, 3, 7, 6, 6, 7, 5, 6, 6, 5, 4) are written below the bass staff notes. The key signature is one flat (B-flat) and the time signature is common time (C).

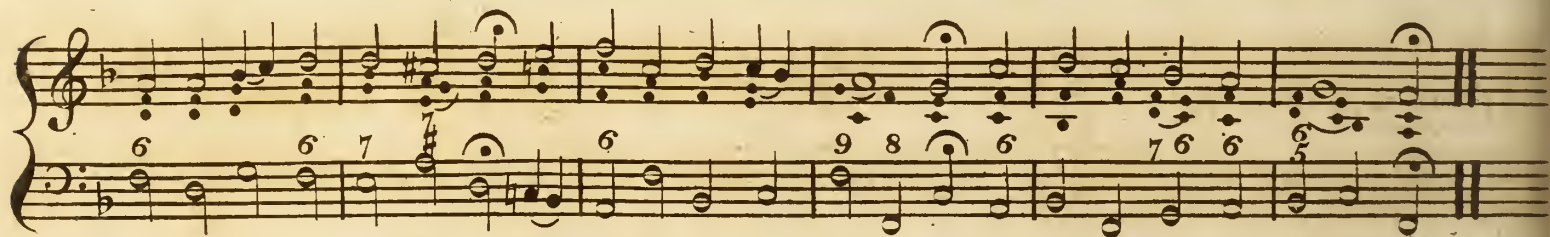
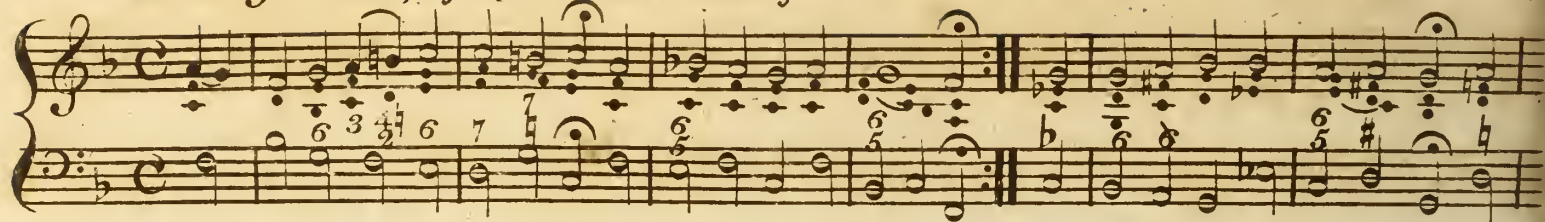
Second system of the musical score for 'T. 167. O could we but love that Saviour.' The system consists of a treble and a bass staff. The treble staff contains a melody with various note values and rests. The bass staff contains a bass line with corresponding note values and rests. Fingering numbers (6, 6, 5, 7, 6, 6, 4, 3, 7, 6, 6, 5, 4, 3) are written below the bass staff notes. The key signature is one flat (B-flat) and the time signature is common time (C).

T. 167. e. O the Love wherewith I'm loved.

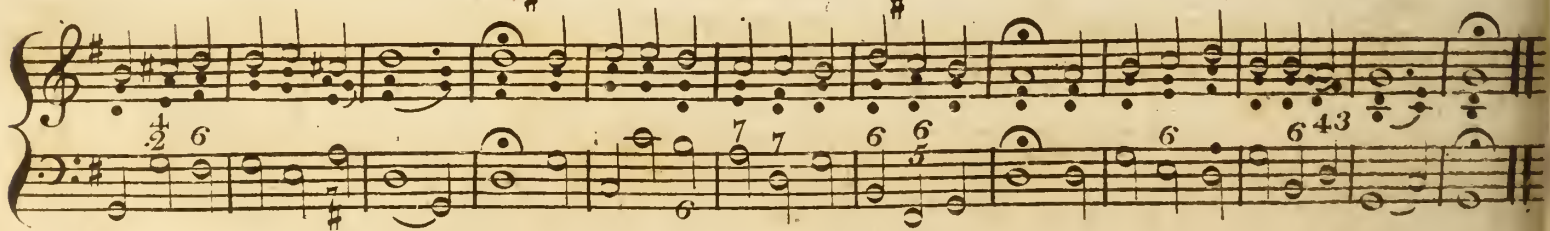
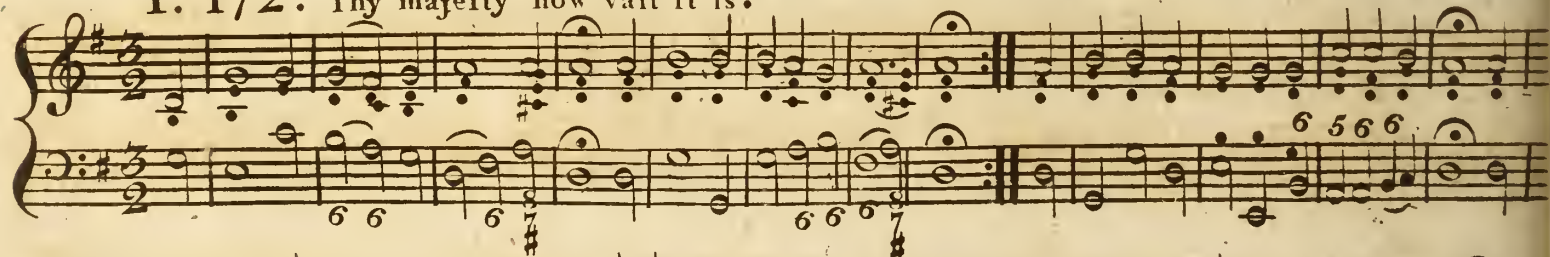
Third system of the musical score for 'T. 167. e. O the Love wherewith I'm loved.' The system consists of a treble and a bass staff. The treble staff contains a melody with various note values and rests. The bass staff contains a bass line with corresponding note values and rests. Fingering numbers (7, 4, 2, 6, 5, #, 4, 6, 6, 5, #, 5, #) are written below the bass staff notes. The key signature is one flat (B-flat) and the time signature is common time (C).

Fourth system of the musical score for 'T. 167. e. O the Love wherewith I'm loved.' The system consists of a treble and a bass staff. The treble staff contains a melody with various note values and rests. The bass staff contains a bass line with corresponding note values and rests. Fingering numbers (6, 5, 6, 6, 4, 5, #, 6, #, 6, 6, #, 6, #, 4, #, 5) are written below the bass staff notes. The key signature is one flat (B-flat) and the time signature is common time (C).

40 T. 169. Arise, my Spirit, blefs the Day.



T. 172. Thy majesty how vast it is.



T. 183. O Jesus, 'fore whose radiation.

41

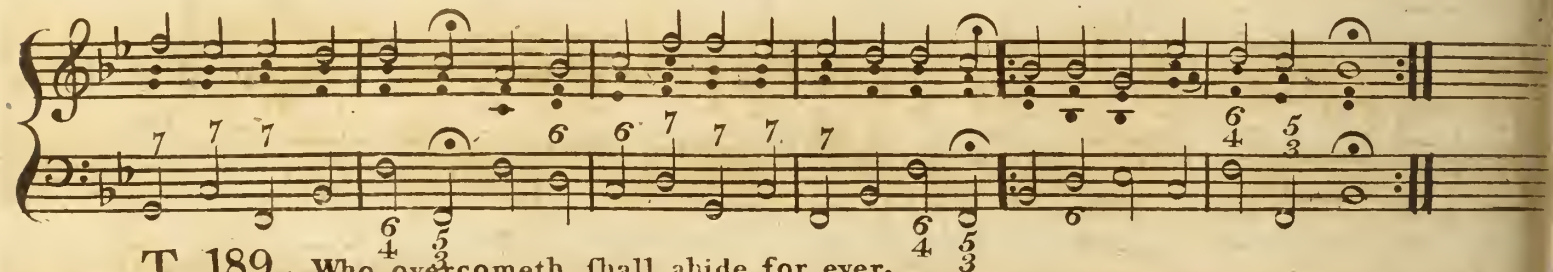
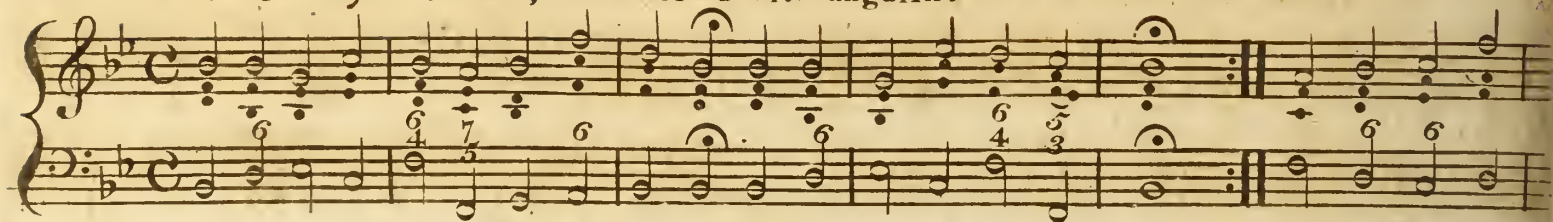
Handwritten musical score for T. 183. The piece is in G major (one sharp) and common time (C). It consists of two systems of two staves each. The first system includes a repeat sign. The second system ends with a double bar line. Fingerings are indicated by numbers 1-5 below the notes. Ornaments (circles with dots) are placed above several notes. The key signature is G major.

T. 184. With painful penance, thoughts distressed.

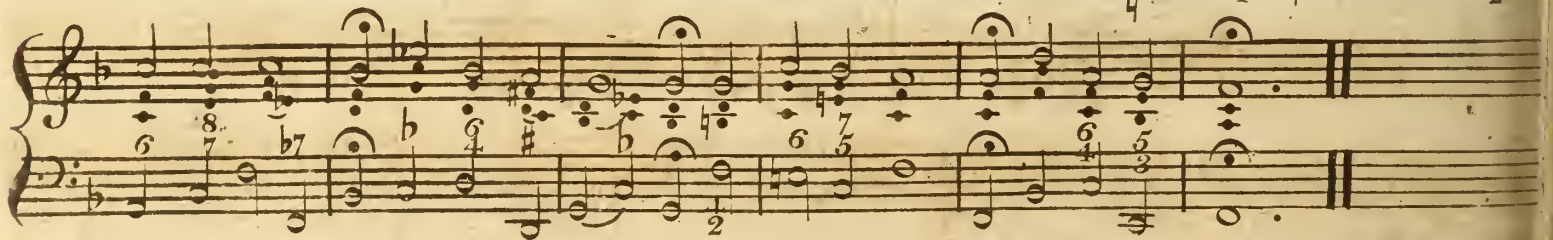
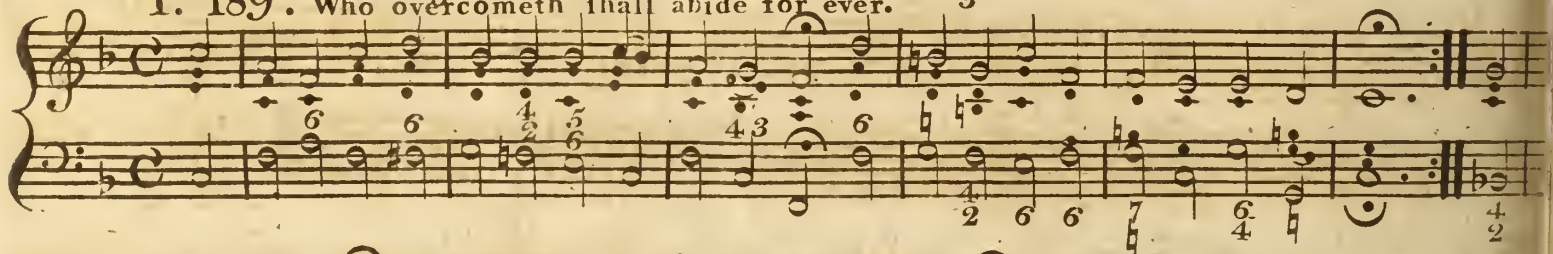
See T. 594.

Handwritten musical score for T. 184. The piece is in G major (one sharp) and common time (C). It consists of two systems of two staves each. The first system includes a repeat sign. The second system ends with a double bar line. Fingerings are indicated by numbers 1-5 below the notes. Ornaments (circles with dots) are placed above several notes. The key signature is G major.

42 T. 185. My Redeemer, overwhelm'd with anguish.



T. 189. Who overcometh shall abide for ever.

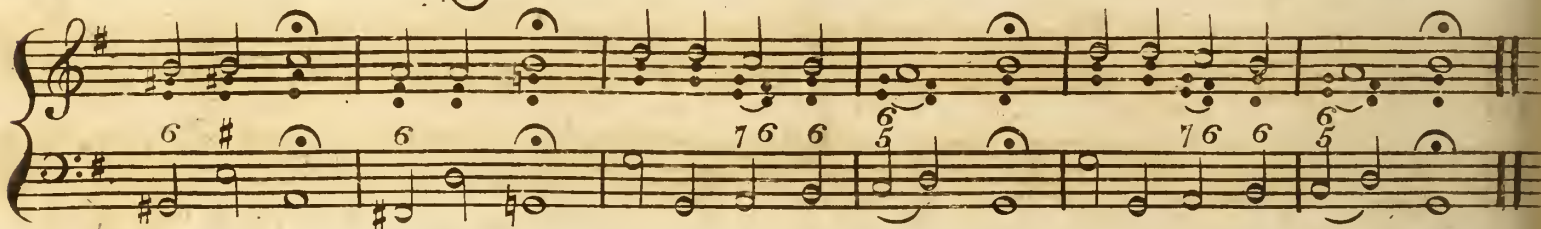
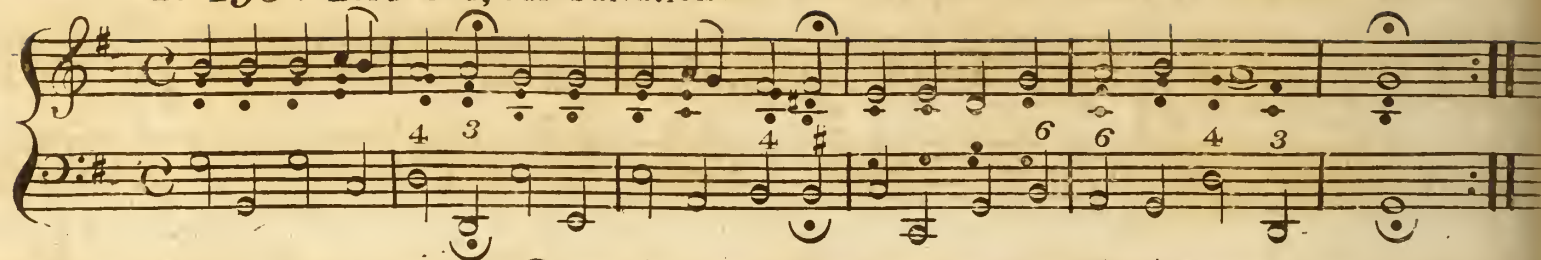


T. 192. How well, O Lord, art thou thy people leading.

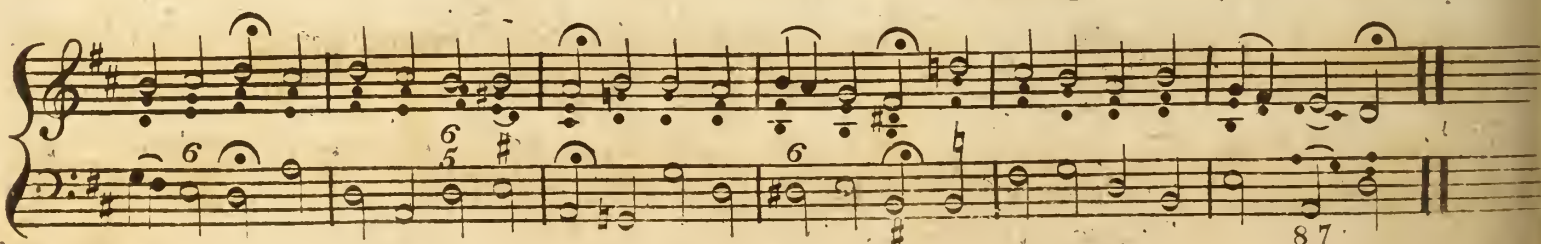
43

Handwritten musical score for T. 192, "How well, O Lord, art thou thy people leading." The score is written on four systems of two staves each (treble and bass clef). It features various musical notations including notes, rests, and fingerings. The key signature has one sharp (F#). The time signature is 3/2. The score ends with a double bar line.

44 T. 195. Lord God, our Salvation.

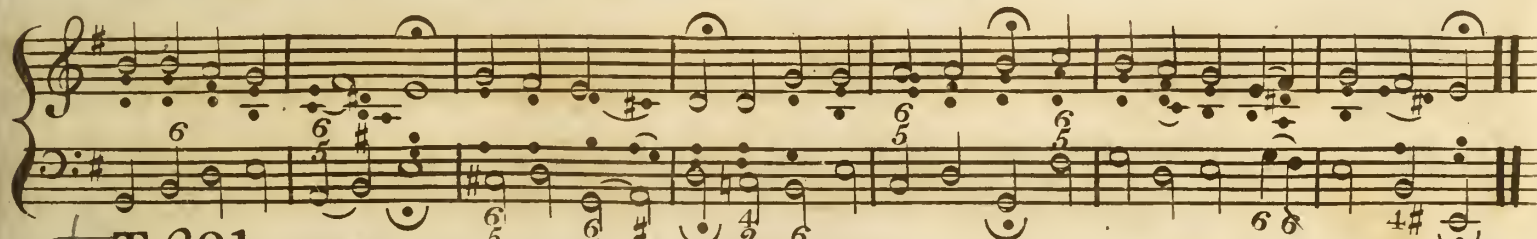
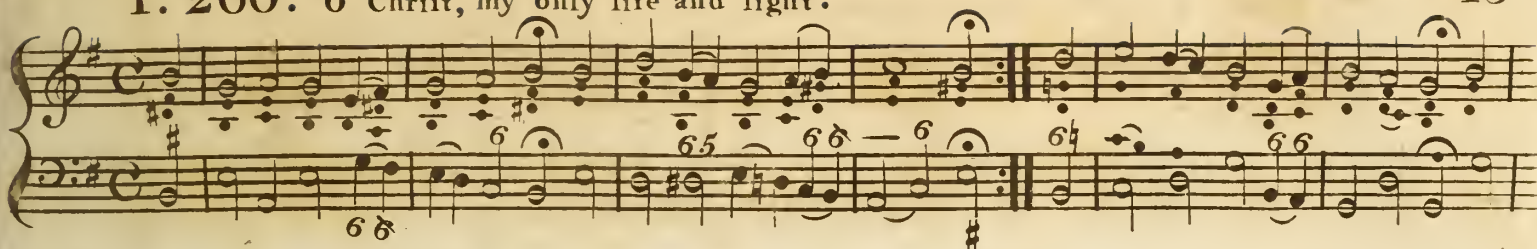


T. 199. God is our Refuge in distress.

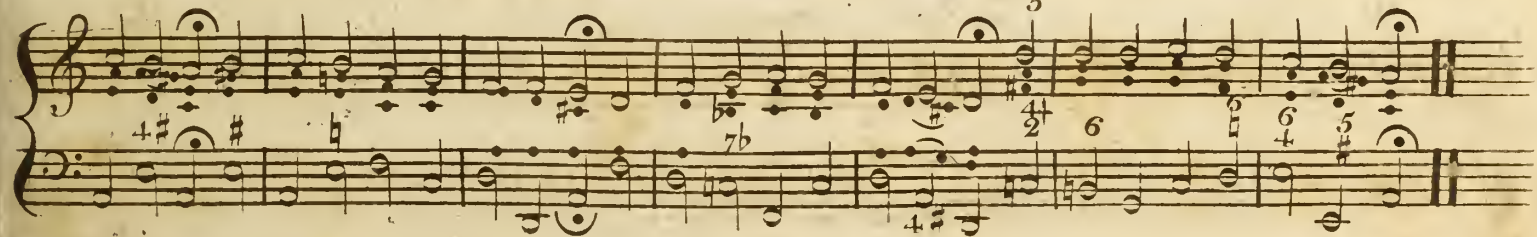
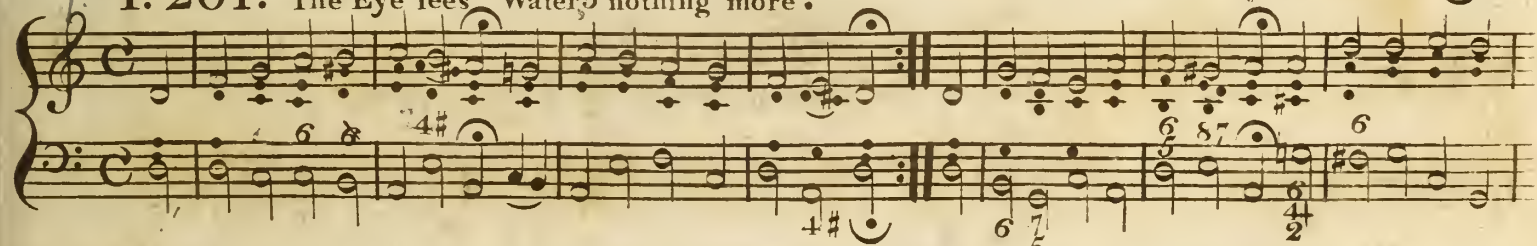


T. 200. O Christ, my only life and light.

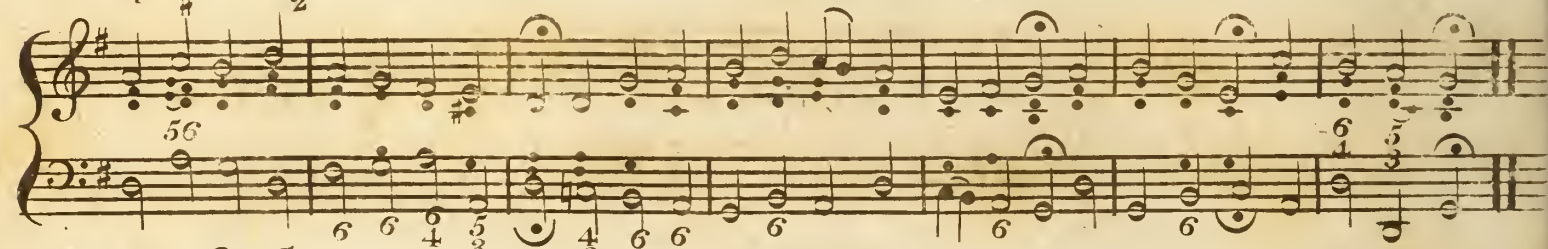
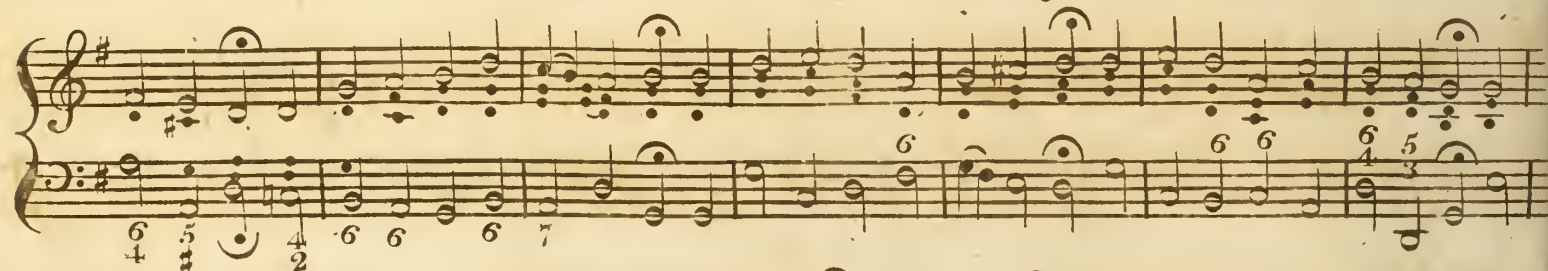
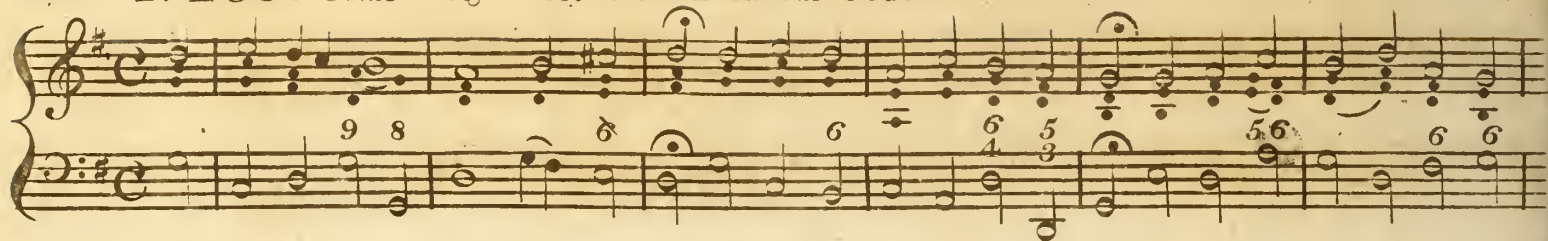
45



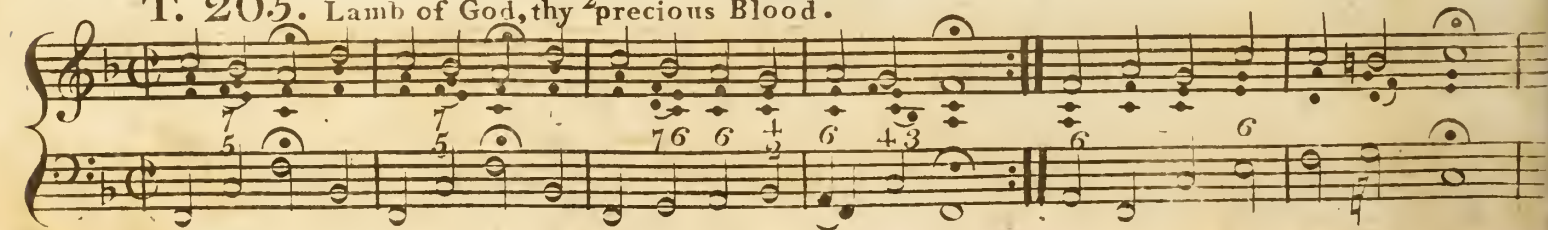
T. 201. The Eye sees Water, nothing more.



46 T. 203. Come Holy Ghost come Lord our God.



T. 205. Lamb of God, thy precious Blood.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music is written in a style typical of 19th-century hymnals, with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 below the notes. The system concludes with a double bar line.

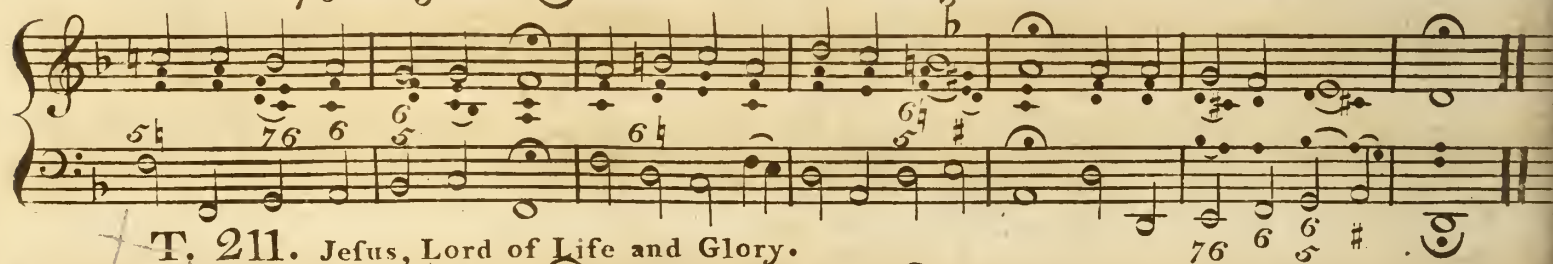
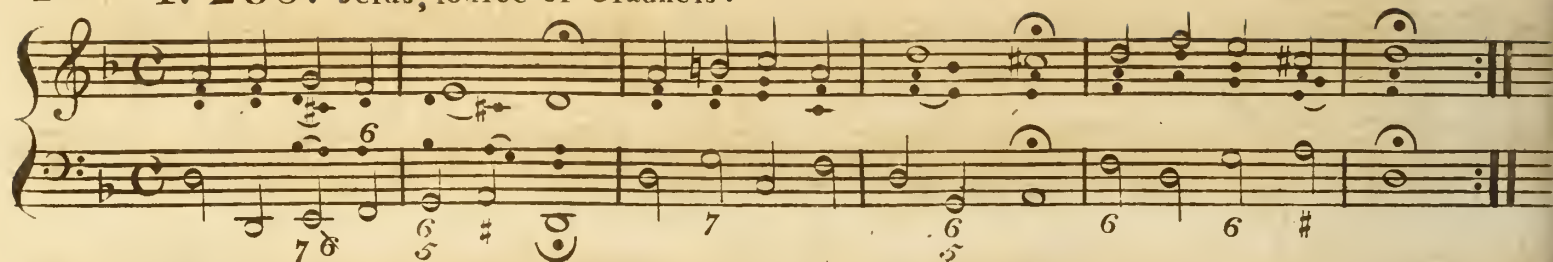
T. 206. O Father, hear!

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music is written in a style typical of 19th-century hymnals, with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 below the notes. The system concludes with a double bar line.

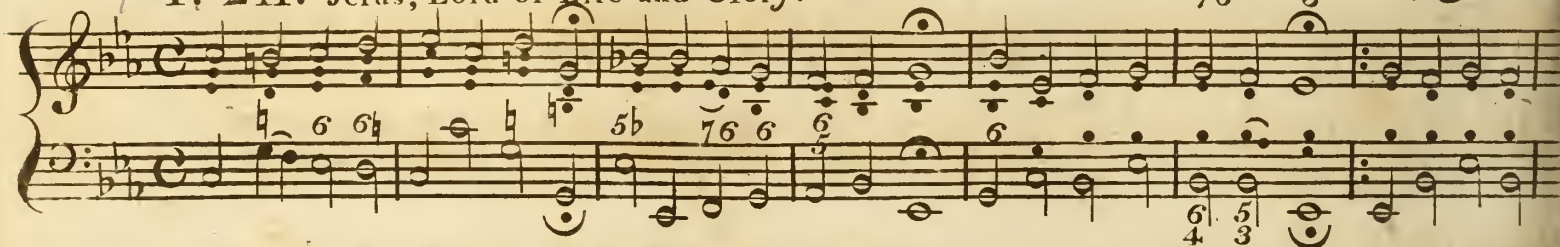
The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music is written in a style typical of 19th-century hymnals, with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 below the notes. The system concludes with a double bar line.

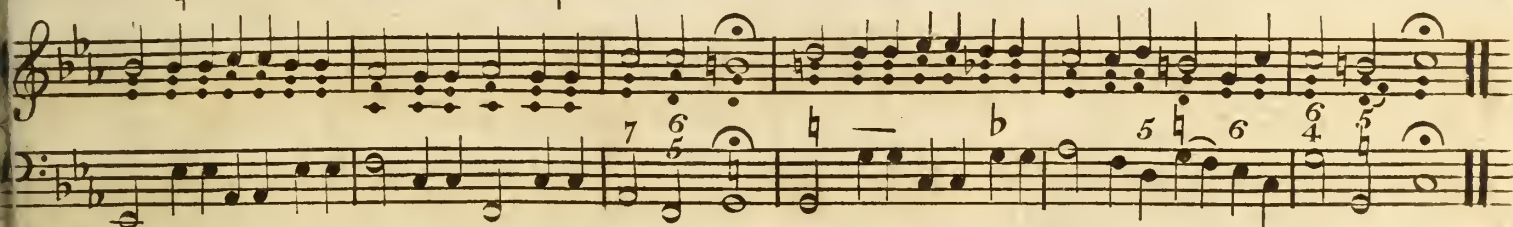
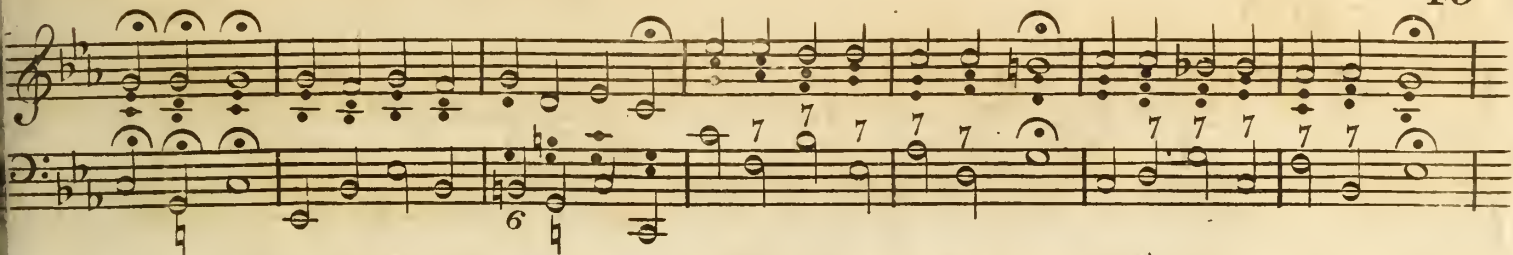
The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music is written in a style typical of 19th-century hymnals, with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 below the notes. The system concludes with a double bar line.

48 T. 208. Jesus, source of Gladness.

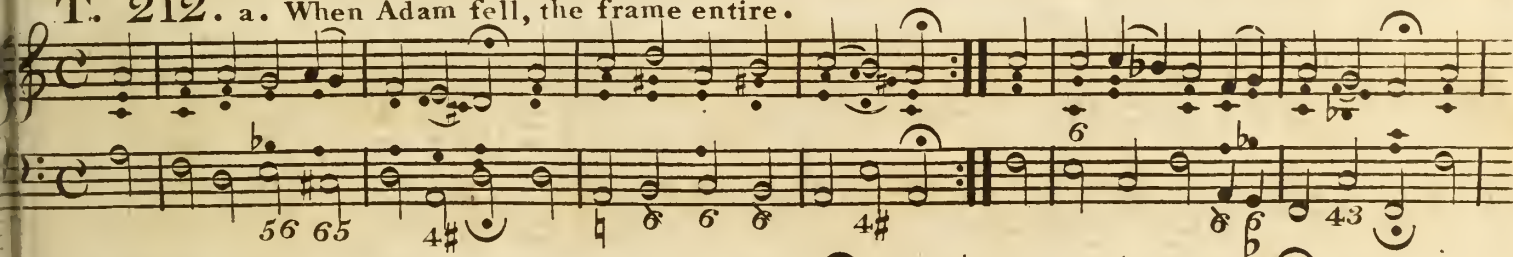


T. 211. Jesus, Lord of Life and Glory.

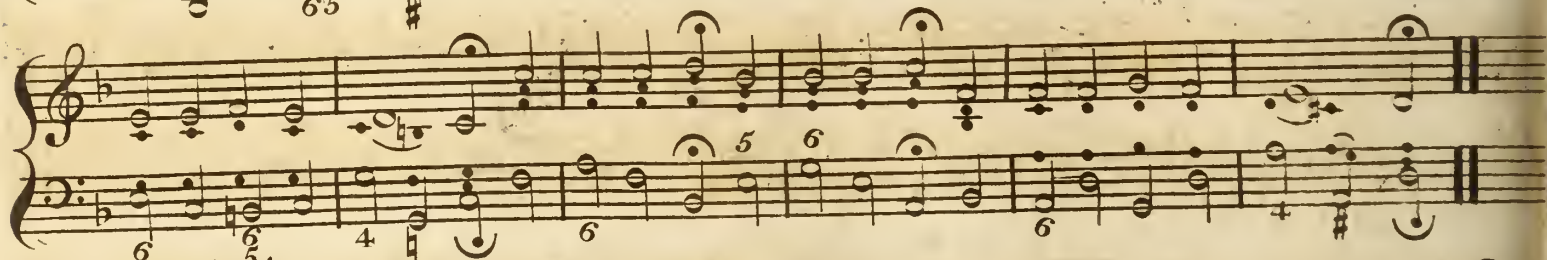
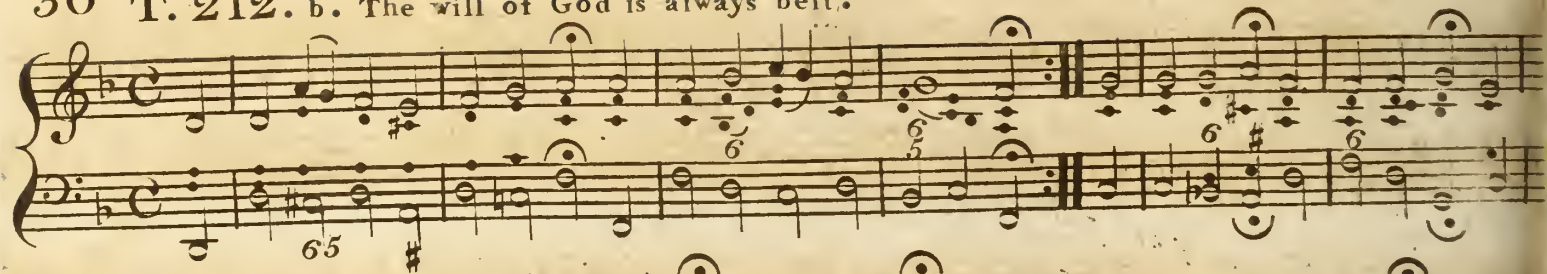




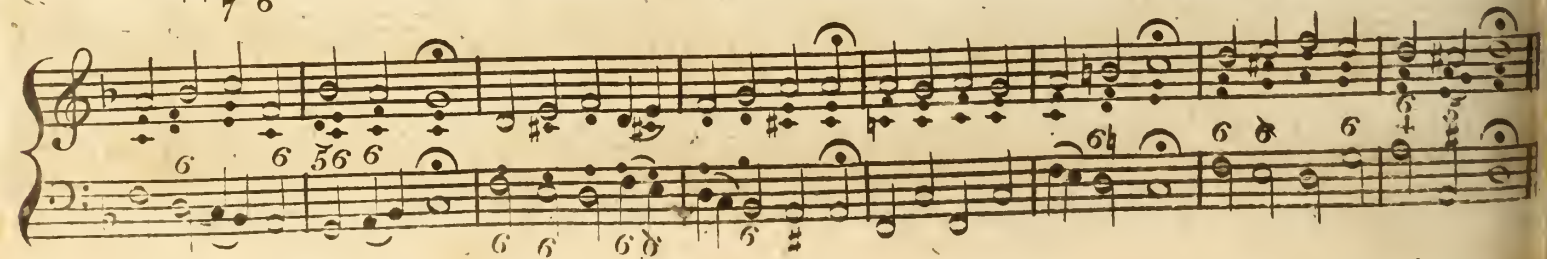
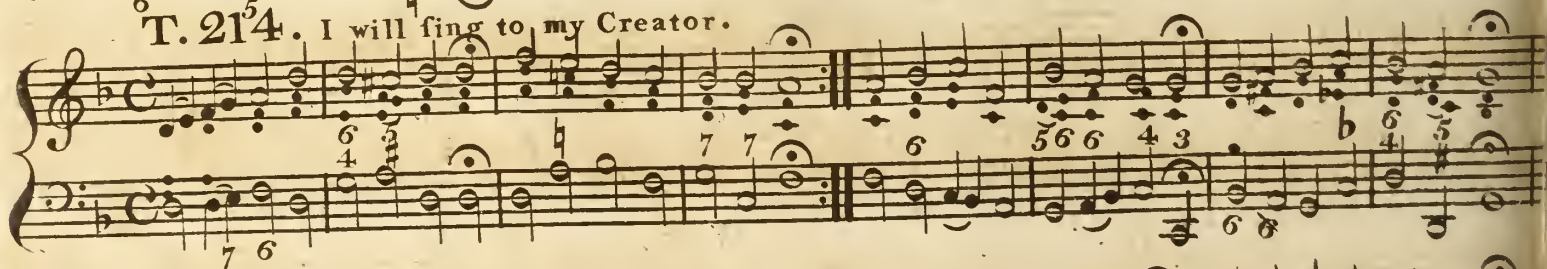
T. 212. a. When Adam fell, the frame entire.



50 T. 212. b. The will of God is always best.



T. 214. I will sing to my Creator.



T. 215. A noble Child, the Child of God.

51

First system of musical notation for T. 215. It consists of a treble and a bass staff in C major, 4/4 time. The treble staff features a melody with many beamed eighth notes and rests, while the bass staff provides a harmonic accompaniment with chords and single notes. Fingering numbers (6, 43, 6, 6, 6, 87) are written below the bass staff. A repeat sign is present after the first four measures.

Second system of musical notation for T. 215. It continues the melody and accompaniment from the first system. Fingering numbers (6, 6, 6, 43, 4, 6, 4#, 5, 66, 6) are visible. The system concludes with a double bar line.

T. 216. A Lamb goes forth and bears the Guilt.

First system of musical notation for T. 216. It features a treble and a bass staff in C major, 4/4 time. The treble staff has a melody with beamed eighth notes and rests. The bass staff has a simple accompaniment. Fingering numbers (7, 7, 6, 6, 6, 4, 5, 6, 43, 6, 6) are written below the bass staff. A repeat sign is present after the first four measures.

Second system of musical notation for T. 216. It continues the melody and accompaniment. Fingering numbers (7, 7, 6, 6, 6, 4, 5, 6, 6, 6, 4=3) are visible. The system concludes with a double bar line.

52 T. 217 . a. The abyffes tremble, crack and roar .

This is a handwritten musical score for a piece titled "The abyffes tremble, crack and roar". The score is written on four systems of grand staves, each consisting of a treble and a bass clef joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The music is composed of chords and single notes, with many notes beamed together in groups. Fingerings are indicated by numbers 1 through 7. The piece concludes with a double bar line on the final system.

The first system of music includes the following fingerings: 6, 5, 6, 4, 5, 4, 6, 5, 6, 4, 5, 3, 6, 4, 5, 3. The second system includes: 9, 8, 6, 7, 5, 6, 5, 6, 5, 6, 6. The third system includes: 6, 4, 6, 7, 6, 4, 6, 6, 6, 3. The fourth system includes: 6, 6, 4, 5, 3, 6, 5, 3, 5, 3.

T. 217. b. My Savior sinners doth receive.

53.

The musical score is written for four systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features various note values, rests, and fingerings indicated by numbers 1-7. The piece concludes with a double bar line at the end of the fourth system.

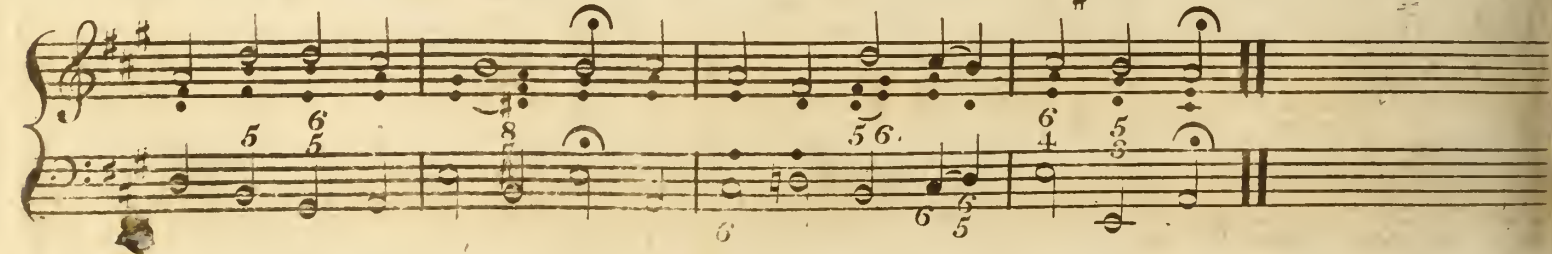
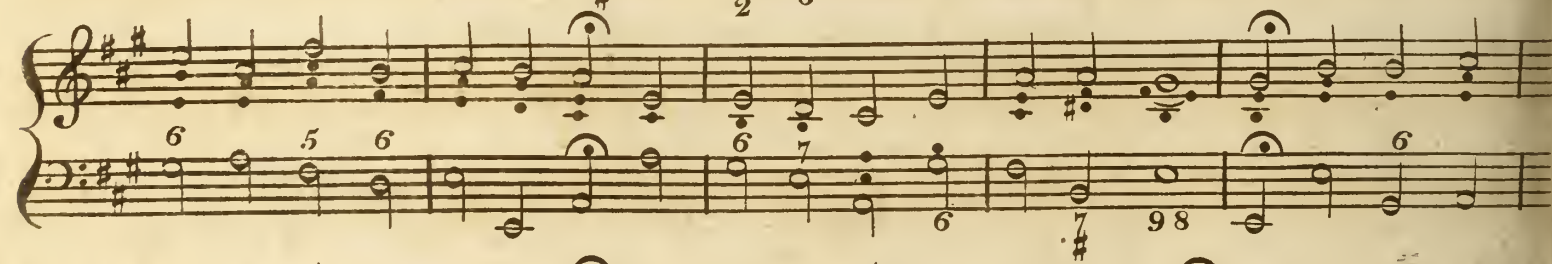
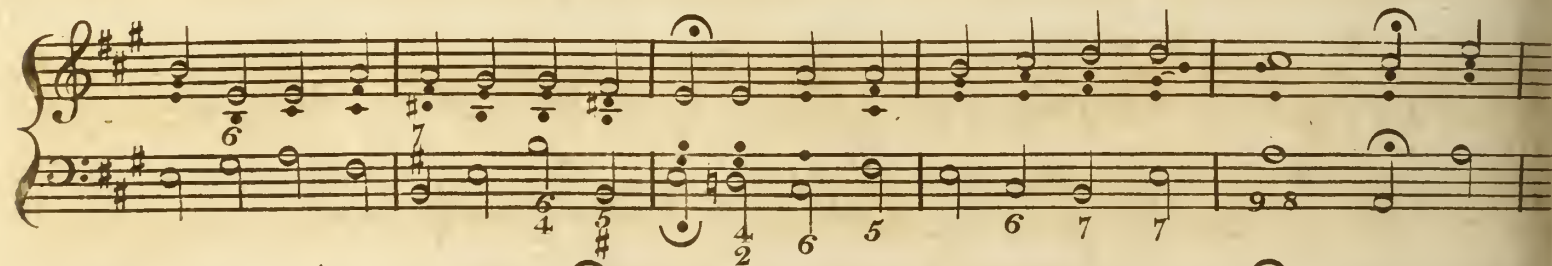
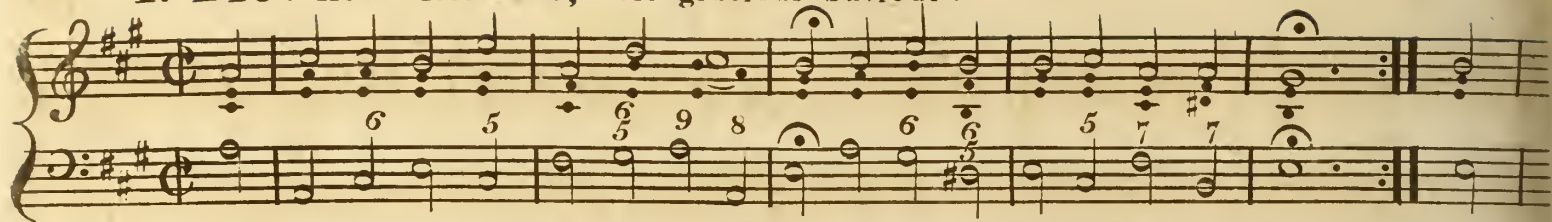
System 1: Treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The music consists of eighth and sixteenth notes, with fingerings 6, 6, 6, 6, 4, 3, 7, 5#, 4, 5, 3, 6, 6 indicated below the notes.

System 2: Treble staff continues with eighth and sixteenth notes, with fingerings 7, 6, 6, 6, 5, 6, 6, 4, 3#, 6, 6, 6, 6, 7, 6 indicated below the notes.

System 3: Treble staff continues with eighth and sixteenth notes, with fingerings 6, 6, 6, 5, 6, 5, 6, 6, 4, 3, 6, 6, 6, 6 indicated below the notes.

System 4: Treble staff continues with eighth and sixteenth notes, with fingerings 6, 6, 6, 4, 2, 6, 4, 2, 6, 6, 4, 3, 6, 6 indicated below the notes. The piece concludes with a double bar line.

54 T. 218. How blest am I, most gracious Saviour.

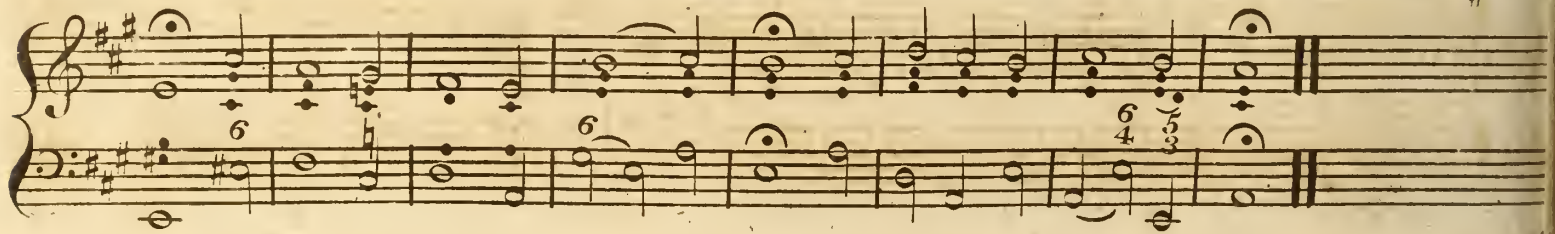
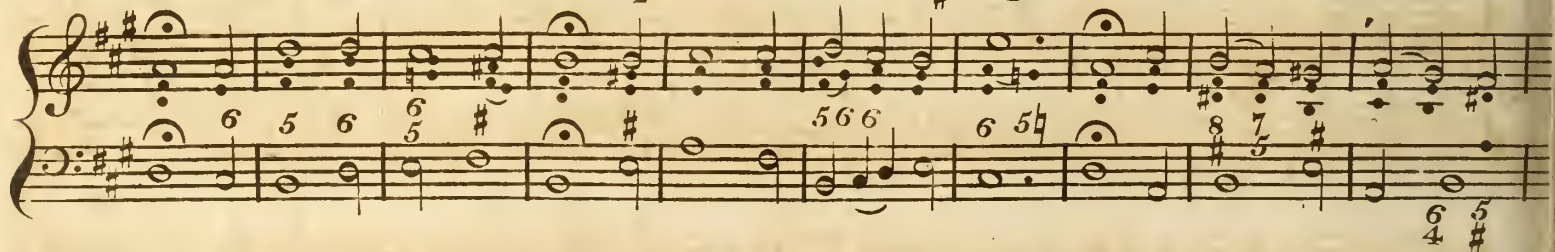
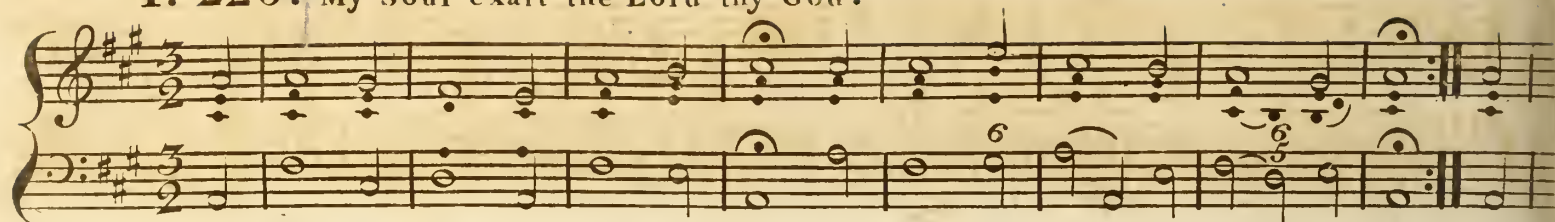


T. 221. Ye bottomless Depths of Gods infinite Love.

55

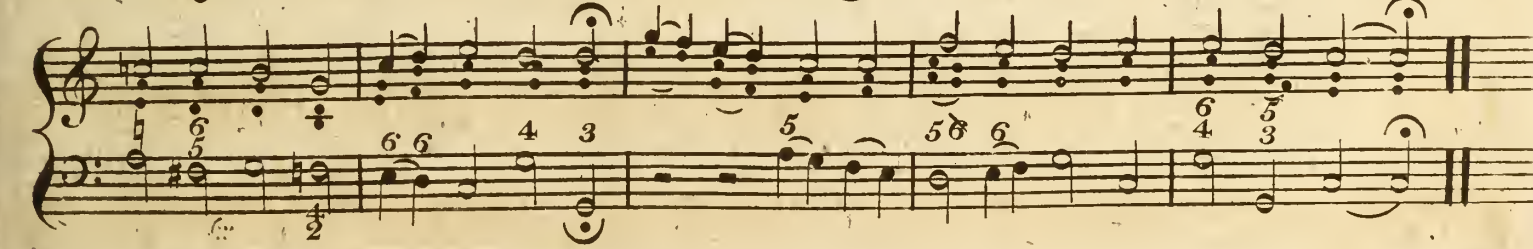
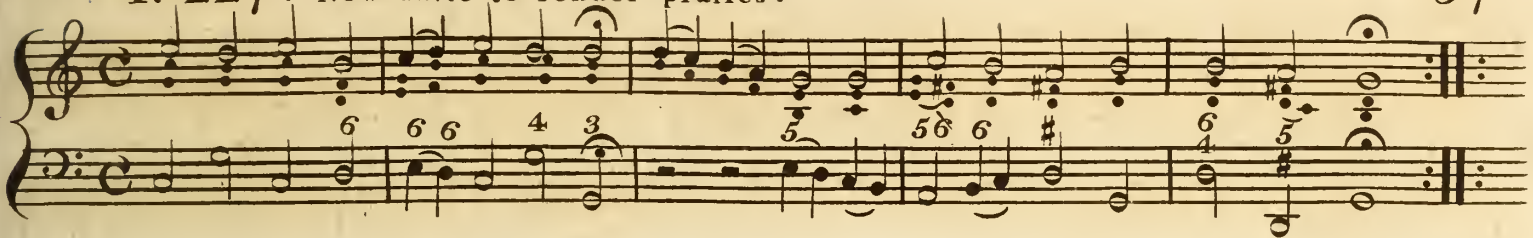
This musical score is for a hymn titled "T. 221. Ye bottomless Depths of Gods infinite Love." It is page 55 of a collection. The score is written for two voices (Soprano and Bass) and a keyboard accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The music is arranged in four systems, each with a treble and bass staff for the voices and a grand staff (treble and bass) for the keyboard. The melody is characterized by long, sustained notes, often with fermatas, and a slow, contemplative tempo. The accompaniment features a steady, rhythmic pattern of eighth and sixteenth notes. The score concludes with a double bar line and a repeat sign.

56 T. 226. My Soul exalt the Lord thy God.

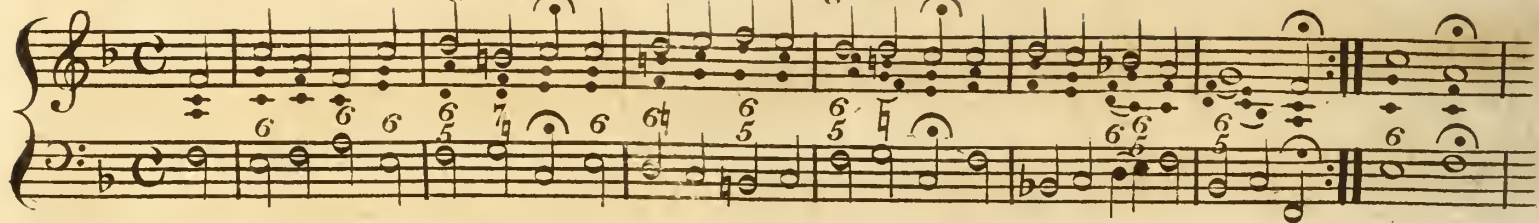


T. 227. Now unite to render praises.

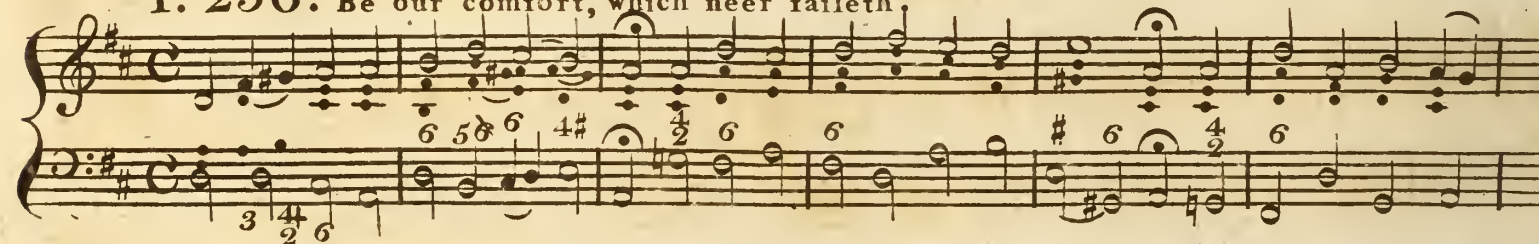
57

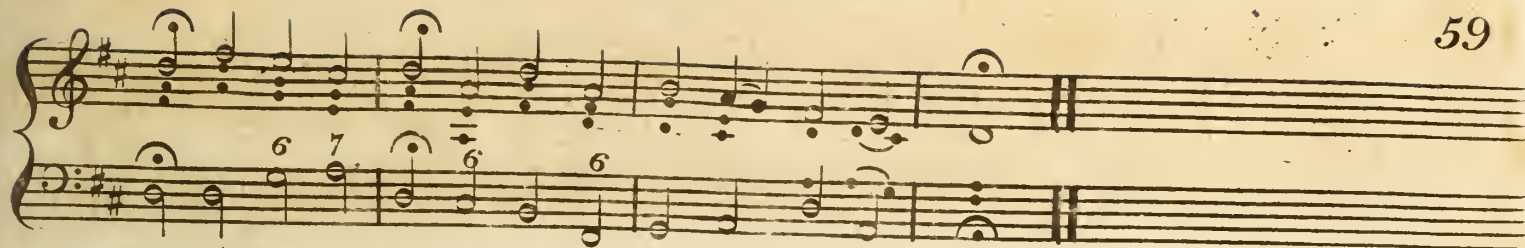


58 T. 228. How bright appears the morning Star.

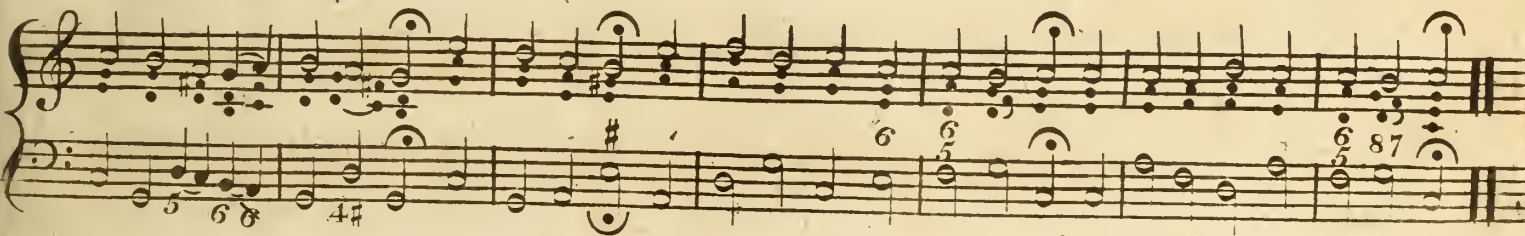
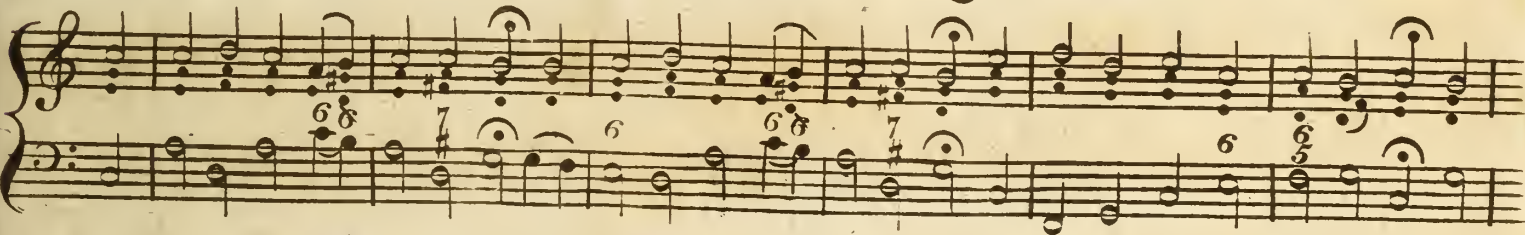
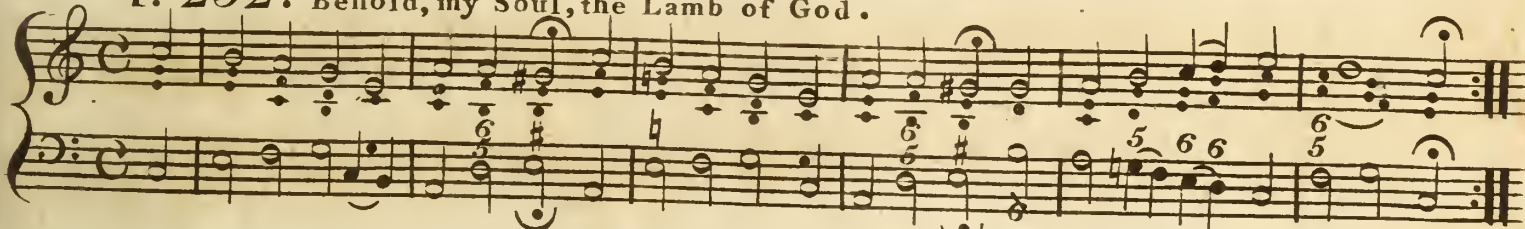


T. 230. Be our comfort, which ne'er faileth.





T. 232. Behold, my Soul, the Lamb of God. ^{4.3}



60 T. 234. O God, thou bottomless abyfs.

This is a handwritten musical score for a hymn, titled "60 T. 234. O God, thou bottomless abyfs." The score is written on four systems of grand staves, each consisting of a treble and a bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by a slow, solemn tempo, with many notes beamed together in groups of six or seven, suggesting a deep, resonant sound. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (e.g., 6 , 5 , 4 , 3 , 2 , 1). The score concludes with a double bar line and repeat dots at the end of the fourth system.

First system of musical notation for 'Te Deum Laudamus'. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The music features various note values including eighth and sixteenth notes, and rests. Fingering numbers (6, 4, 5) are indicated below the treble staff. The system concludes with a double bar line and repeat signs.

Holy is our Lord God.

Second system of musical notation. It continues the melody from the first system. Fingering numbers (6, 4, 6, 6, 4, 5, 6) are indicated below the treble staff. The system concludes with a double bar line and repeat signs.

Repeat 19 times or change with T. 22.

Third system of musical notation, which is a repeat of the previous system. Fingering numbers (6, 6, 7, 6, #, 6, 6, #, 6, 6, 7) are indicated below the treble staff. The system concludes with a double bar line and repeat signs.

Lord we have put our trust in thee.

Fourth system of musical notation. It continues the melody. Fingering numbers (6, 6, 7, 6, 4, 3, 4, 7) are indicated below the treble staff. The system concludes with a double bar line and repeat signs. The word 'men.' is written below the treble staff.

T. 242. As oft as we expect the favor.

63

Handwritten musical score for "The Raven" by Robert Schumann, Op. 12, No. 4. The score is in 3/2 time and consists of four systems of staves. The first system is marked "63" in the top right corner. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line at the end of the fourth system.

64 T. 243. Go follow the Savior.

Handwritten musical score for T. 243, "Go follow the Savior." The score is written for two staves (treble and bass clef) in G major (one sharp) and 3/2 time. The melody is simple, consisting of eighth and quarter notes. The bass line provides harmonic support with chords and single notes. Fingering numbers (1-7) are indicated below many notes. The piece concludes with a double bar line.

T. 244. Tho' we can't see our Savior.

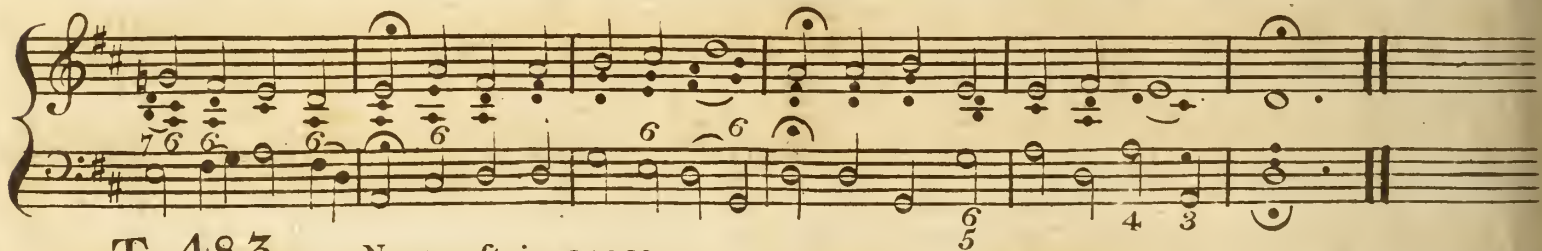
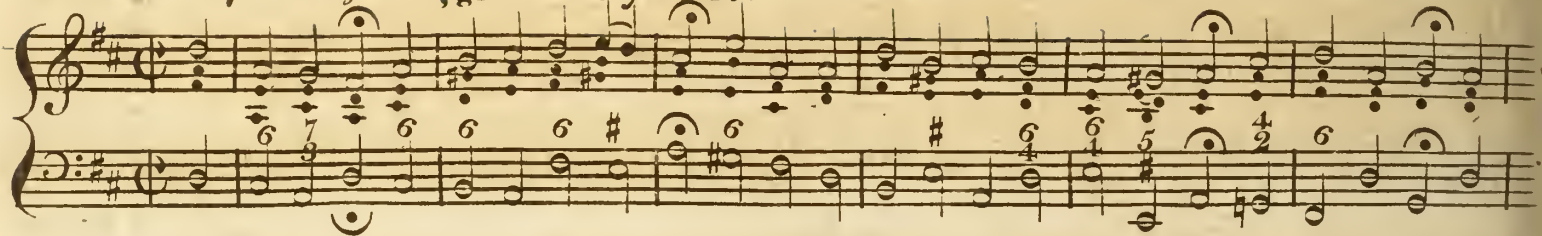
Handwritten musical score for T. 244, "Tho' we can't see our Savior." The score is written for two staves (treble and bass clef) in G major (one sharp) and common time (C). The melody is simple, consisting of quarter and half notes. The bass line provides harmonic support with chords and single notes. Fingering numbers (1-7) are indicated below many notes. The piece concludes with a double bar line.

T. 249. The Seraphim of God.

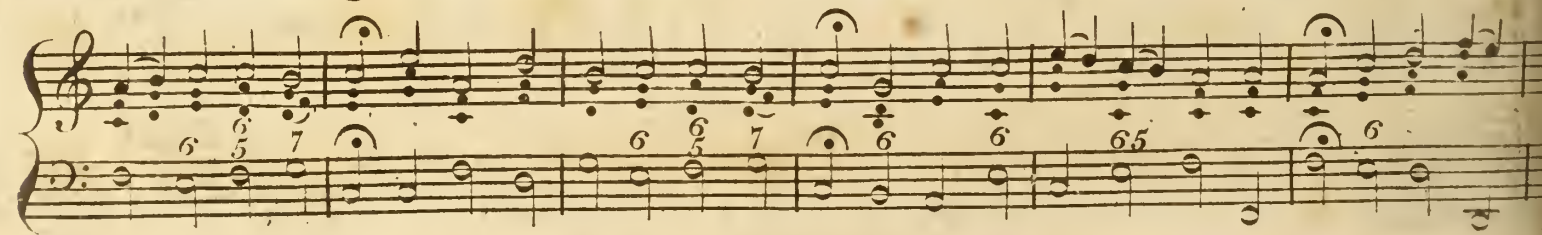
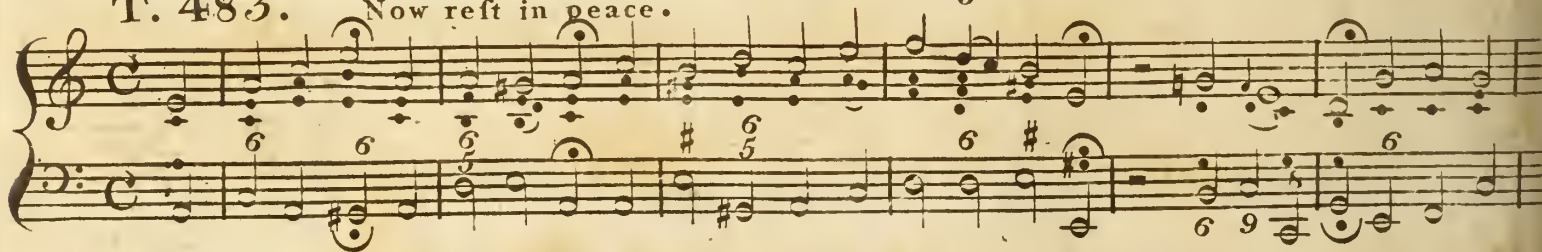
65

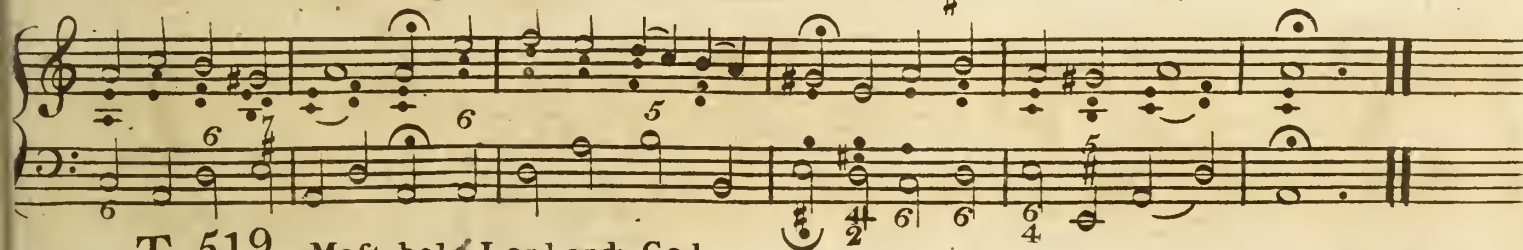
T. 341. Thee, O my God and King.

66 T. 376. My Son, give me thy heart.

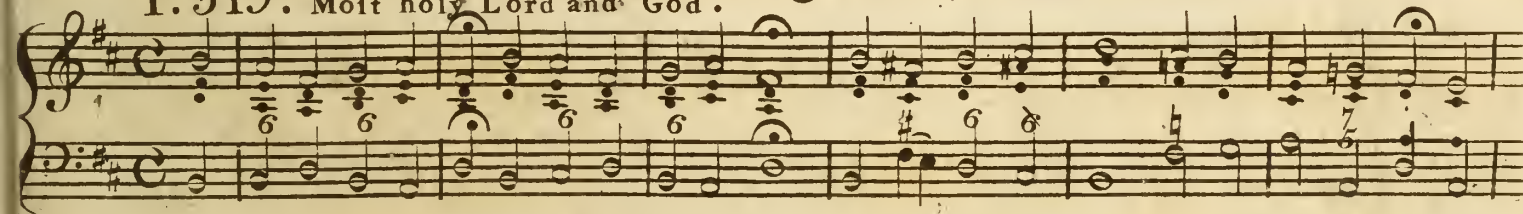


T. 483. Now rest in peace.

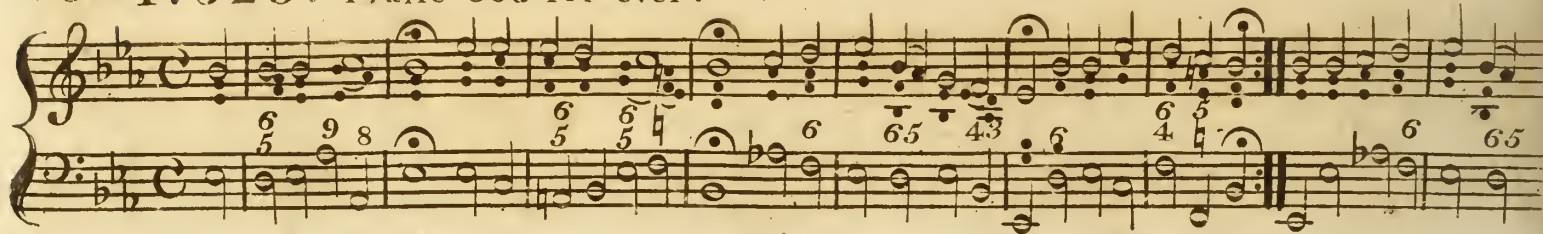




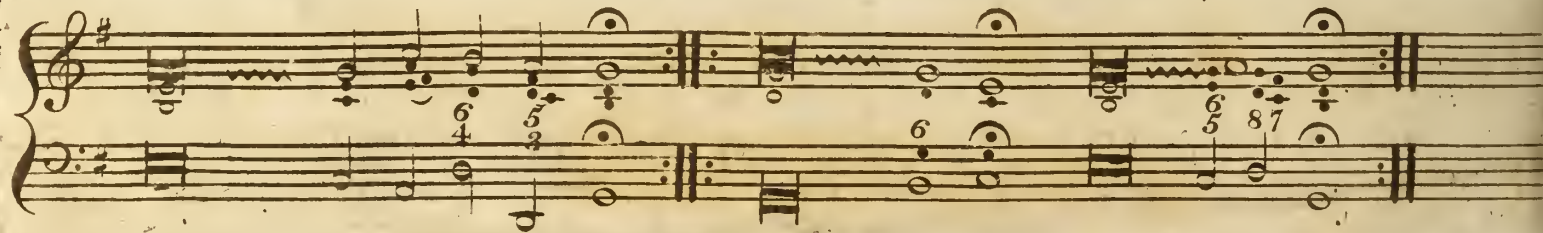
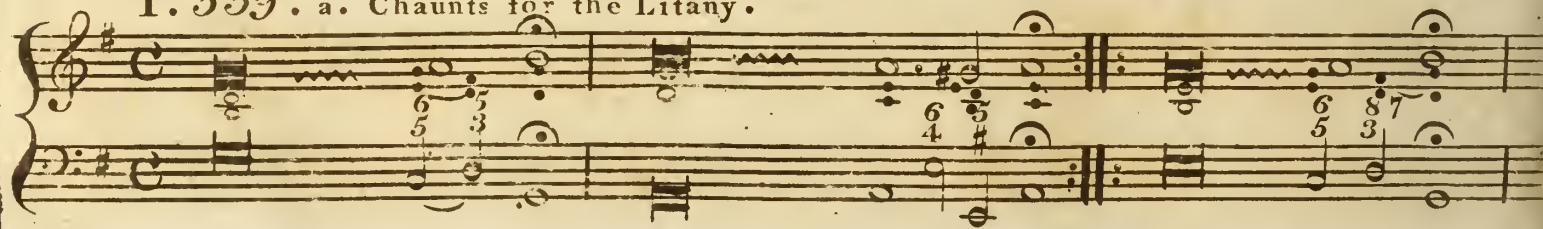
T. 519. Most holy Lord and God.



68 T. 520. Praise God for ever.



T. 539. a. Chaunts for the Litany.



O thou Lamb of God which takest a way the Sin of the World Own us to be

6 5

6 5 4 5

thine. Be joyful over us. Leave thy peace with us

6 4 6 4 6 4

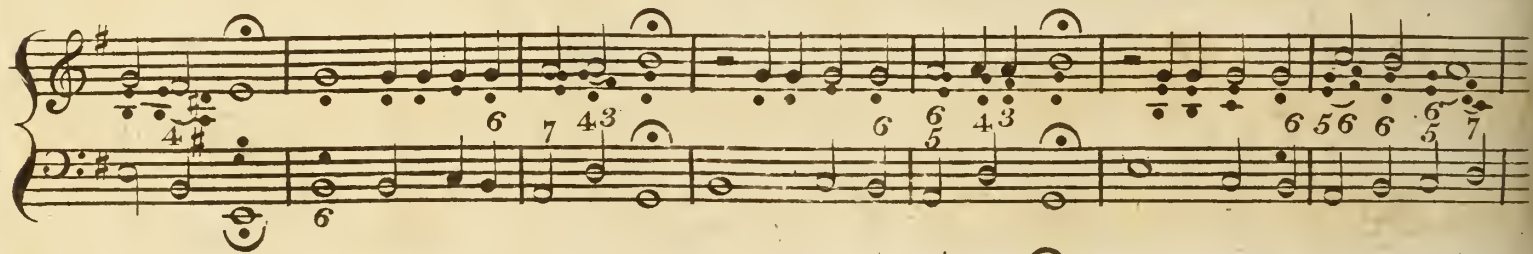
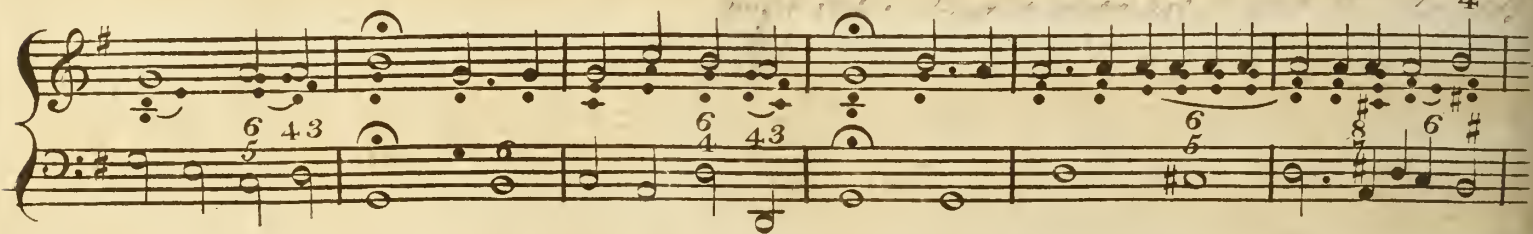
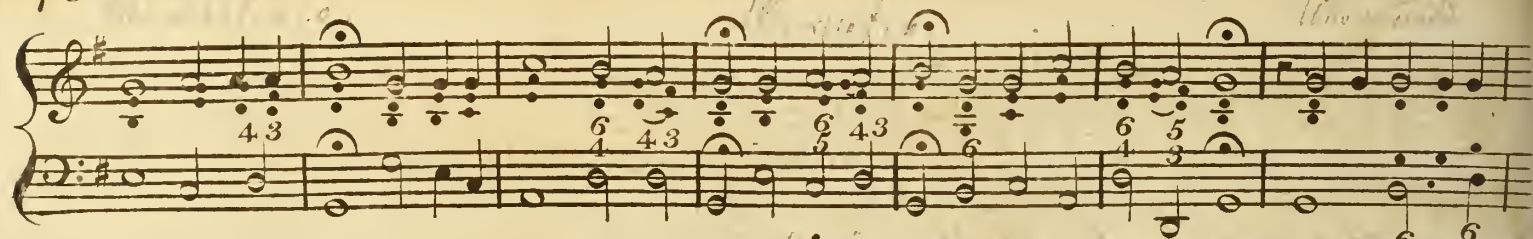
T. 539. b The Doxology following the Church Litany.

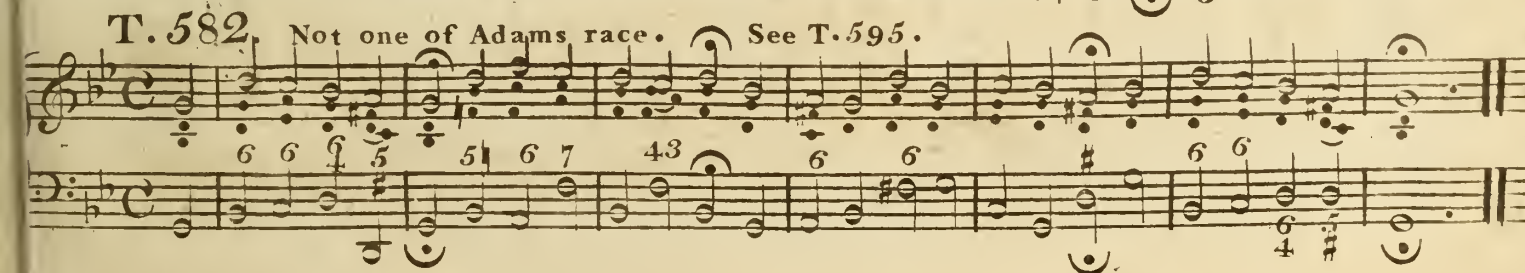
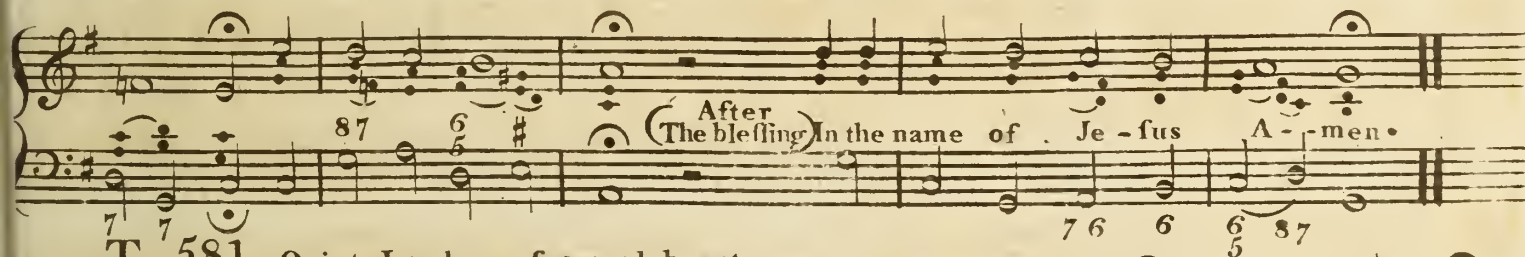
6 5 4 3 7 6 6 5 4 3

6 6

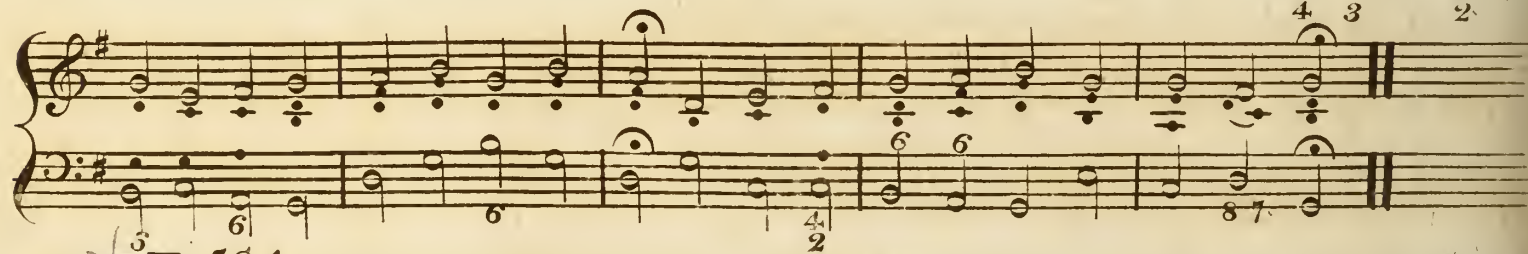
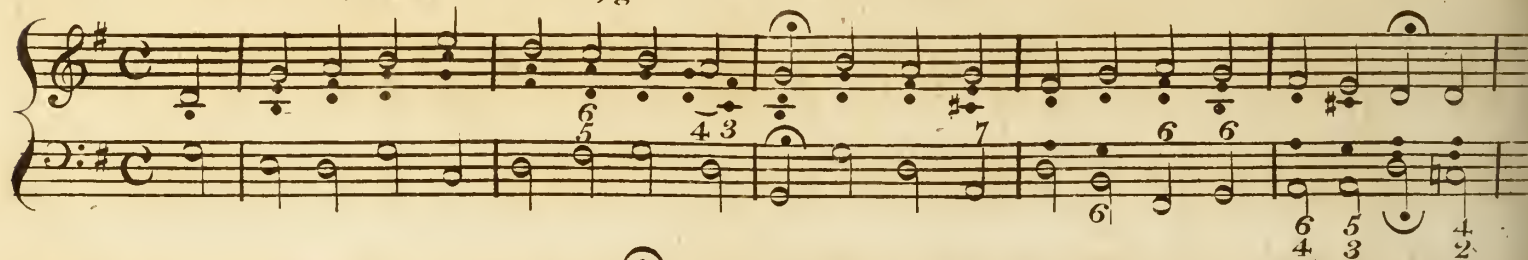
6 6 4 3 6 5 4 3 6 4 3

6 4 3

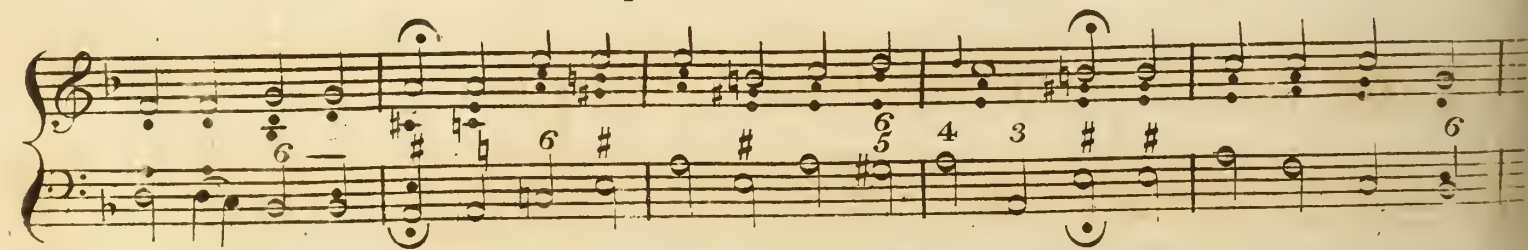


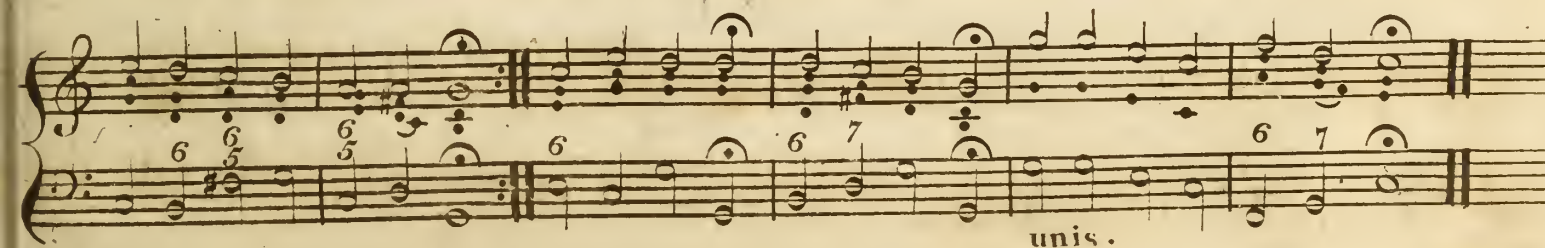
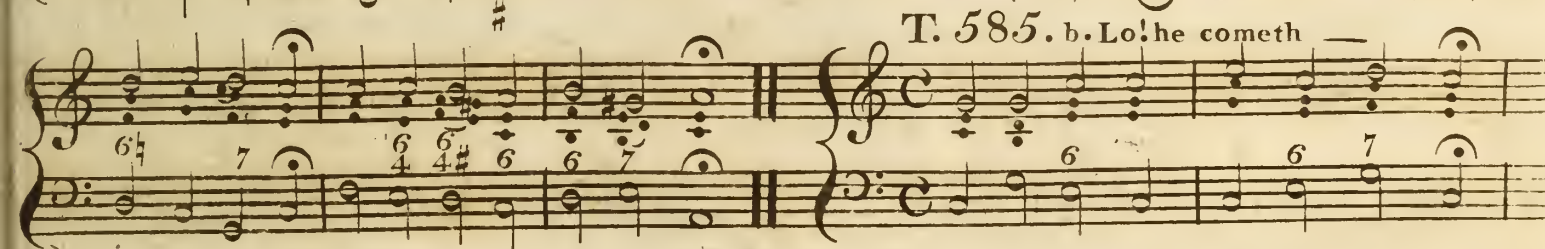
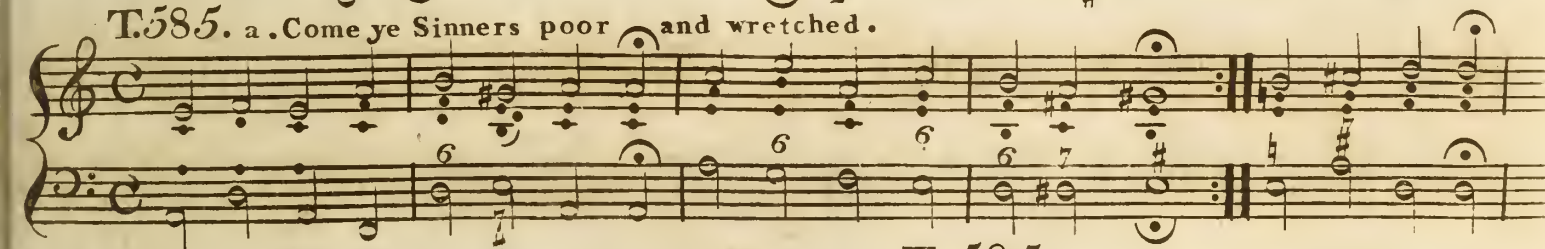


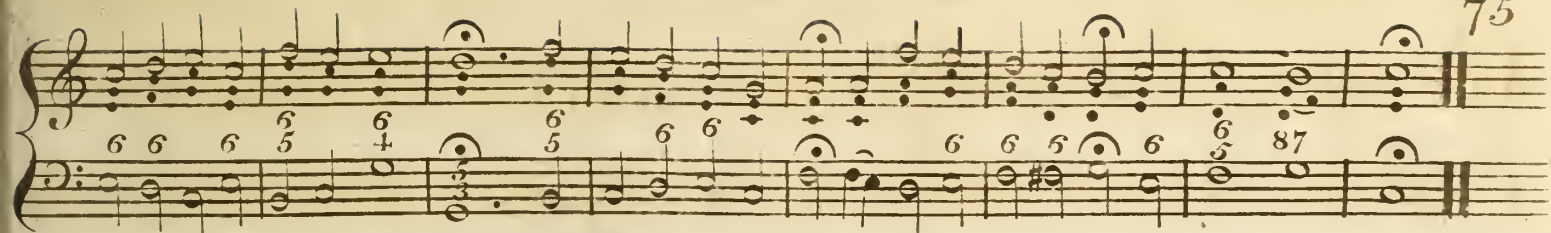
72 T. 583. Sinners Redeemer, gracious Lamb of God.



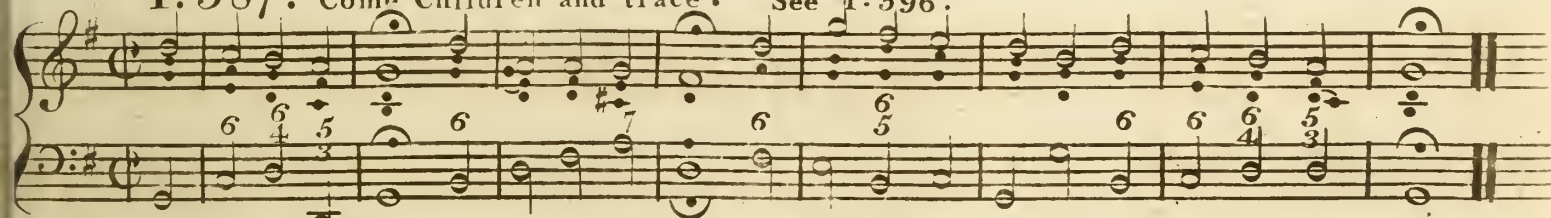
T. 584. Thou God of Love, Lord our Salvation.



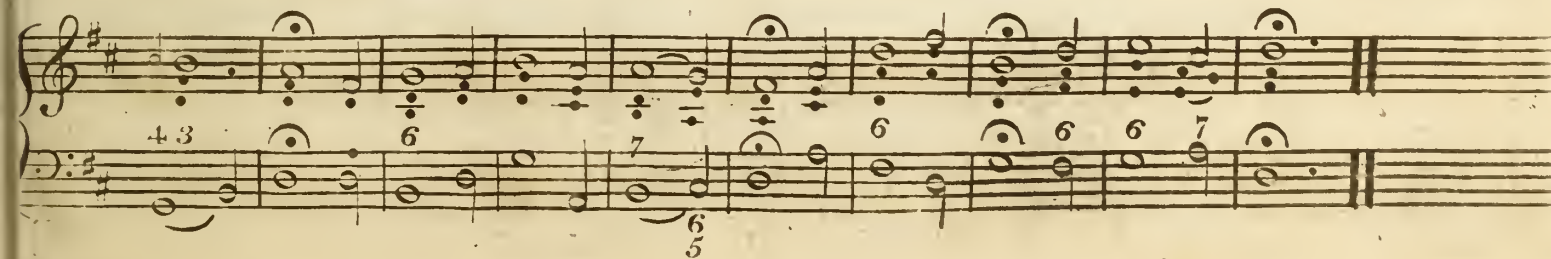
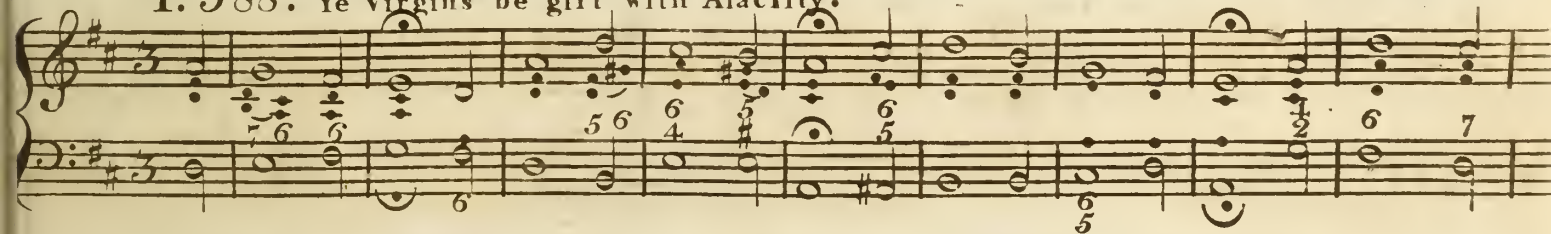




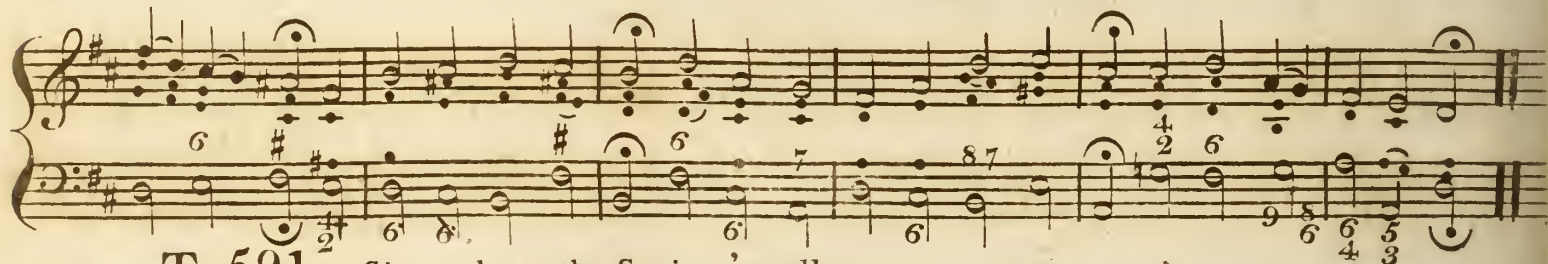
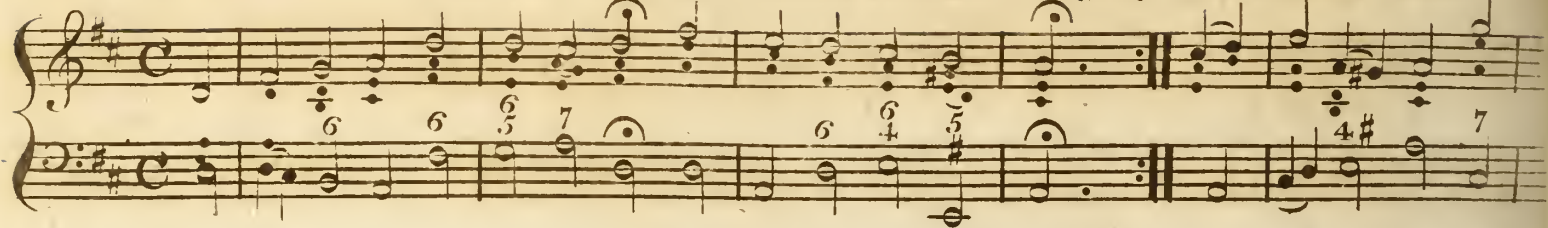
T. 587. Come Children and trace. See T. 596.



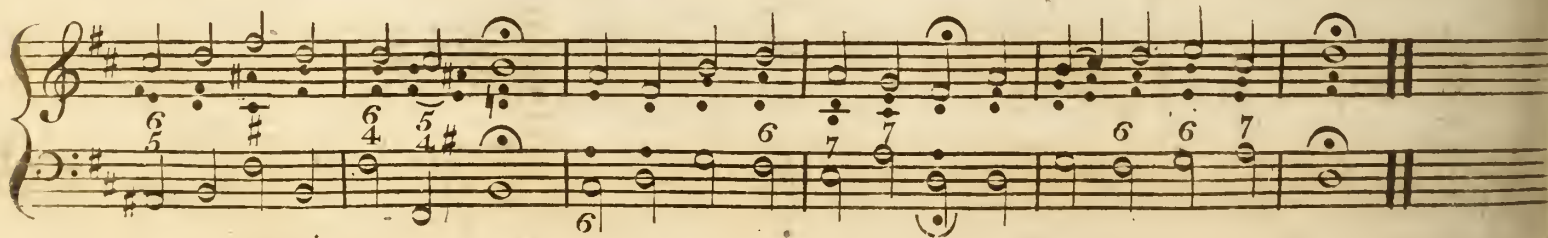
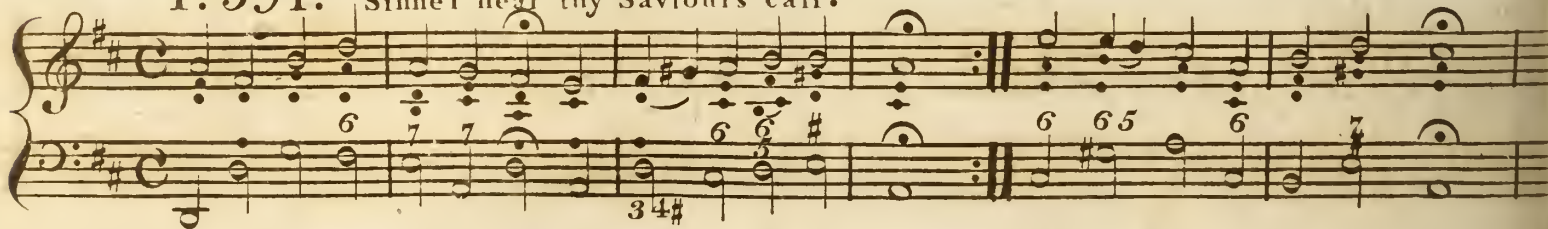
T. 588. Ye Virgins be girt with Alacrity.



T. 590. The true good Shepherd, Gods own Son. All glory to Immanuel's Name.



T. 591. Sinner hear thy Saviour's call.



T. 592. This tranfient world is not our home.

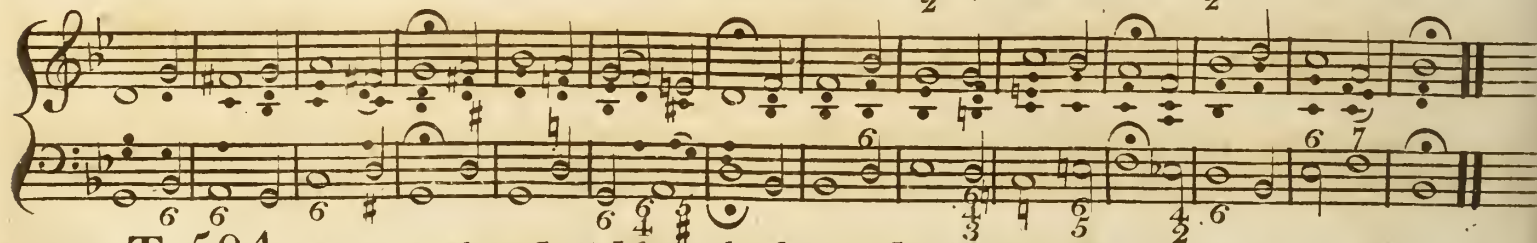
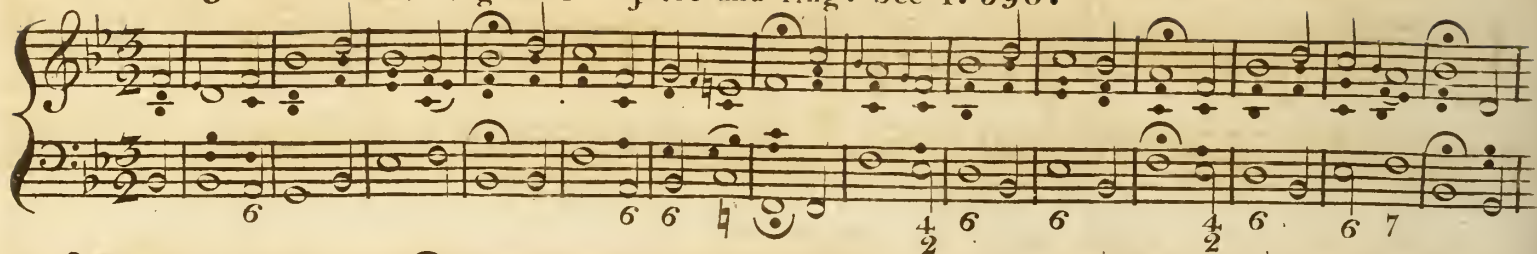
77

Handwritten musical score for T. 592. The score is written on three systems of grand staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of note values, including minims, crotchets, and quavers, often beamed together. Fingerings are indicated by numbers 1-5 below the notes. The first system ends with a double bar line. The second system continues the melody and accompaniment. The third system concludes with a final double bar line.

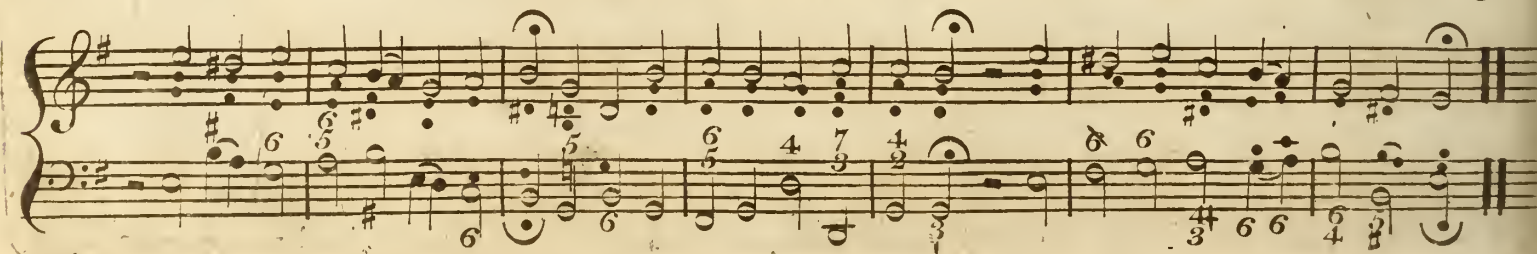
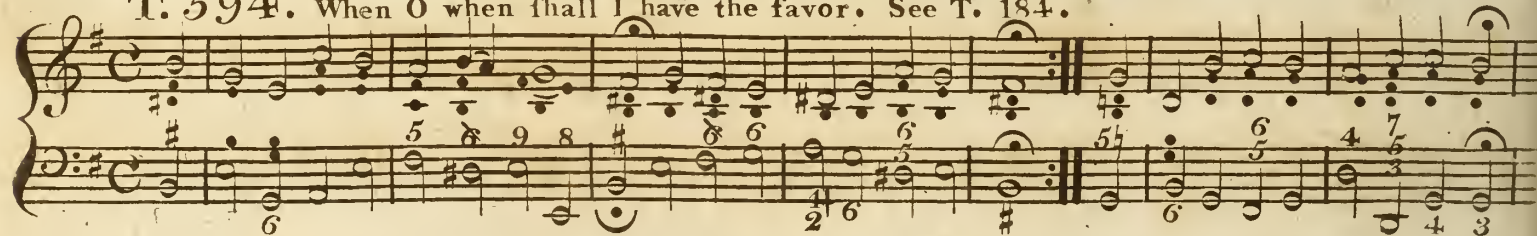
T. 593.a. The Statutes of the Lord are juft. See T. 14.

Handwritten musical score for T. 593.a. The score is written on two systems of grand staves. The key signature is one sharp (F#), and the time signature is common time (C). The music is similar in style to T. 592, with various note values and fingerings. The first system ends with a double bar line. The second system continues the piece and also ends with a double bar line.

78 T. 593. b. Believing Souls rejoice and sing. See T. 590.

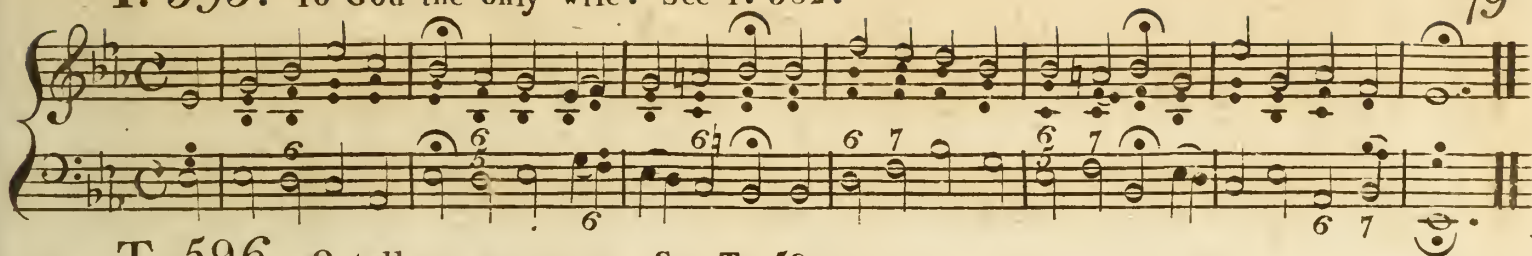


T. 594. When O when shall I have the favor. See T. 184.



T. 595. To God the only wife. See T. 582.

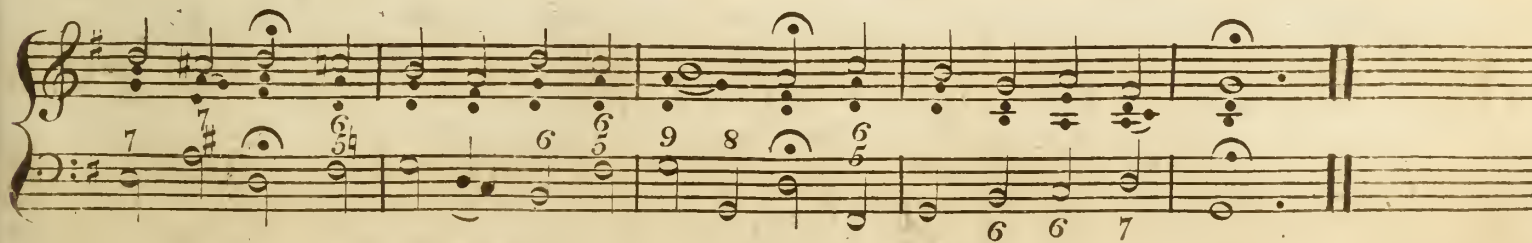
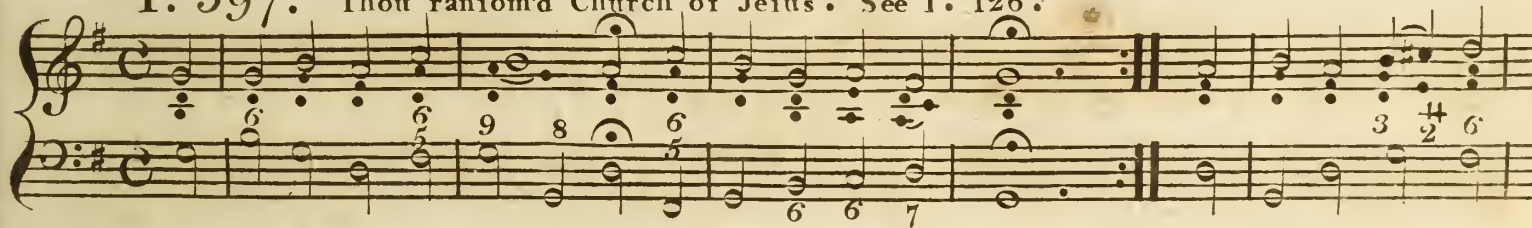
79



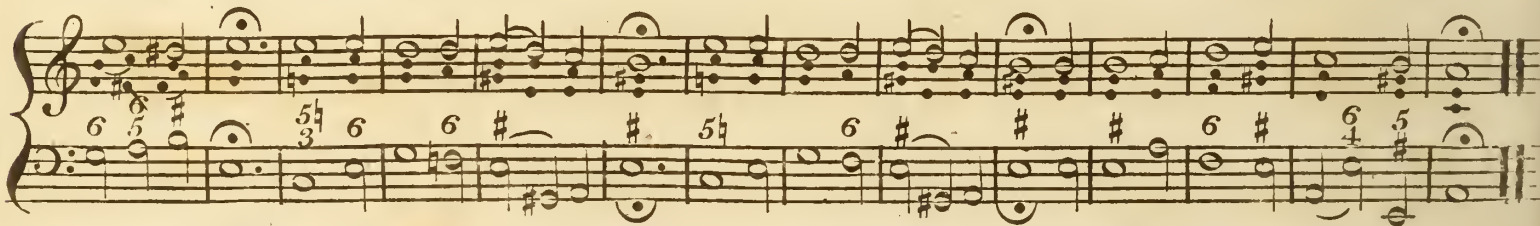
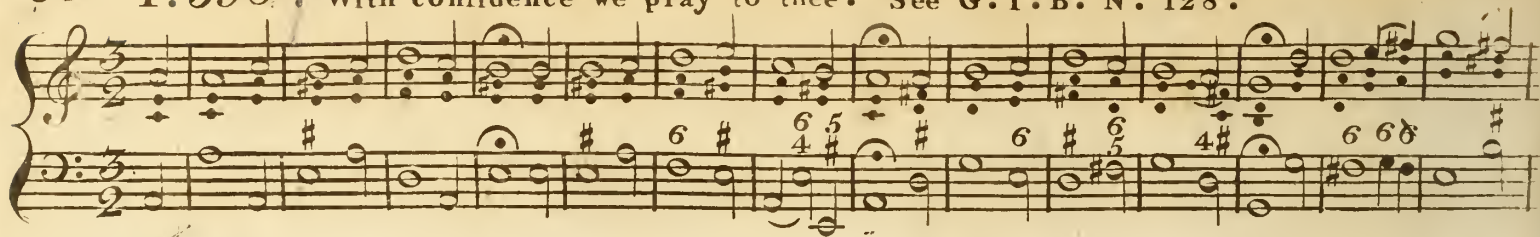
T. 596. O tell me no more. See T. 587.



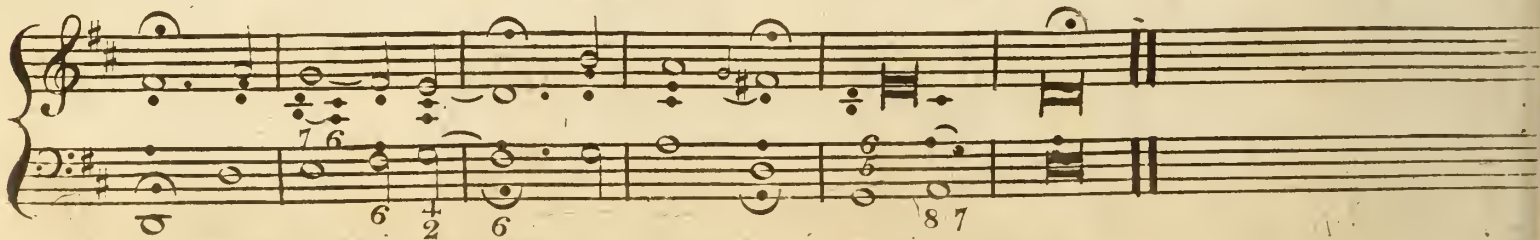
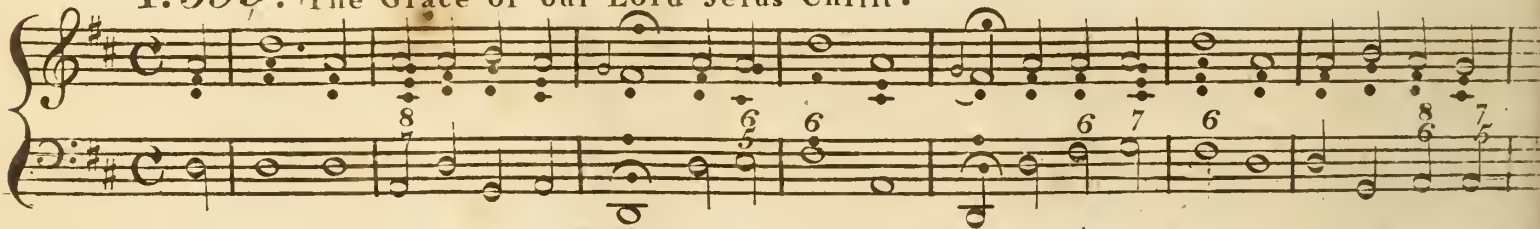
T. 597. Thou ransom'd Church of Jesus. See T. 126.



80 T. 598. With confidence we pray to thee. See G.T.B. N^o 128.



T. 599. The Grace of our Lord Jesus Christ.



I N D E X I.

The Capital Letters affixed to the Numbers, refer to Index II. in which the Title of any Tune may be easily found, by examining the Column of Numbers under the same Capital Letter.

Ine.	Page.	Tune.	Page.	Tune.	Page.	Tune.	Page.	Tune.	Page.	Tune.	Page.	Tune.
T.	1	22. <i>e.</i> L.	4	50. J.	9	75. O.	15	114. W.	21			
O.	1	22. <i>l.</i> W.	4	51. W.	10	79. O.	15	115. H.	21			
W.	1	22. <i>o.</i> O.	5	52. <i>b.</i> M.	10	82. <i>d.</i> J.	16	119. H.	22			
M.	1	23. C.	5	54. T.	10	83. <i>d.</i> C.	16	121. L.	22			
<i>a.</i> L.	2	26. T.	5	56. T.	11	84. D.	16	123. O.	23			
<i>d.</i> S	2	28. T.	6	58. M.	11	89. I.	17	124. S.	23			
<i>a.</i> J.	2	29. F.	6	61. P.	12	90. M.	17	125. T.	24			
<i>b.</i> A.	2	30. O.	6	64. L.	12	95. O.	17	126. O.	24			
T.	3	34. A.	7	66. B.	12	96. C.	18	127. O.	25			
<i>a.</i> C.	3	36. D.	7	68. H.	13	97. G.	18	132. <i>a.</i> T.	25			
<i>a.</i> J.	3	37. L.	8	69. H.	13	99. A.	19	132. <i>b.</i> O.	26			
<i>a.</i> G.	3	39. T.	8	70. T.	14	101. T.	19	132. <i>d.</i> R.	26			
<i>b.</i> T.	4	39. <i>c.</i> O.	9	71. M.	14	102. C.	20	132. <i>e.</i> O.	27			
<i>d.</i> L.	4	45. O.	9	74. O.	15	106. S.	20	136. <i>d.</i> M.	27			

Tune.		Page.	Tune.		Page.	Tune.		Page.	Tune.		Page.	Tune.		Page.
141.	I.	28	165.	T.	37	205.	L.	46	234.	O.	60	584.	T.	72
142.	H.	28	166.	W.	37	206.	O.	47	235.	T.	61	585.	a. C.	71
146.	L.	29	167.	O.	38	208.	J.	48	237.	B.	62	585.	b. L.	71
147.	M.	29	167.	e. O.	38	211.	J.	48	240.	F.	62	586.	a. I.	71
149.	C.	30	168.	J.	39	212.	a. W.	49	242.	A.	63	586.	b. H.	71
151.	a. O.	30	168.	b. O.	39	212.	b. T.	50	243.	G.	64	587.	C.	71
151.	g. H.	31	169.	A.	40	214.	I.	50	244.	T.	64	588.	Y.	71
151.	i. C.	31	172.	T.	40	215.	A.	51	249.	T.	65	590.	T.	71
152.	a. C.	32	183.	O.	41	216.	A.	51	341.	T.	65	591.	S.	71
152.	b. J.	32	184.	W.	41	217.	a. T.	52	376.	M.	66	592.	T.	71
155.	I.	33	185.	M.	42	217.	b. M.	53	483.	N.	66	593.	T.	71
156.	J.	33	189.	W.	42	218.	H.	54	519.	M.	67	593.	b. B.	71
157.	b. R.	34	192.	H.	43	221.	Y.	55	520.	P.	68	594.	W.	71
158.	T.	34	195.	L.	44	226.	M.	56	539.	a. C.	68	595.	T.	71
159.	T.	35	199.	G.	44	227.	N.	57	539.	b. D.	69	596.	O.	71
160.	T.	35	200.	O.	45	228.	H.	58	581.	Q.	71	597.	T.	71
161.	H.	36	201.	T.	45	230.	B.	58	582.	N.	71	598.	W.	71
164.	H.	36	203.	C.	46	232.	B.	59	583.	S.	72	599.	T.	71

I N D E X II.

A.

ACT full of godlike Majesty -
A Lamb goes forth, and bears the Guilt
- All glory to Immanuel's Name - -
A noble Child, the Child of God -
Arise my Spirit, bless the Day - -
As oft as we expect the Favor - -
b. A wondrous Change Christ with us makes
At last he's blest, who by the Blood of Jesus

B.

2 **B**EHOOLD, my Soul, the Lamb of God
3 b. Believing Souls, rejoice and sing -
6 Be not dismayed in time of Need -
o Be our Comfort, which ne'er faileth -
7 Be ye transform'd in Mind -

C.

Page.	Tune.		Page.
19	539 <i>a.</i>	C HAUNTS for the Litany	68
51	102	Christ crucified, my Soul by Faith	20
76	149	Christ I love with all my Pow'r	30
51	96	Christ Jesus is that precious Name	18
40	83 <i>d.</i>	Christ my Rock, my sure Defence	16
63	16 <i>a.</i>	Christ the Lord, the Lord most glorious	3
2	152 <i>a.</i>	Christ, who saves us by his Cross	32
7	23	Come approach to Jesu's Table	5
	587	Come Children and trace	75
	203	Come, Holy Ghost, come, Lord our God!	46
	151 <i>i.</i>	Commit thou every Grievance	31
	585 <i>a.</i>	Come ye Sinners, poor and wretched	73

D.

12	84	D EAREST Jesu, we are here	-	16
58	36	Dear Jesu wherein wert thou to be blamed		7
62	539 <i>b.</i>	Doxology	- - -	69

Tune.

F.

Page.

- 240 **F**OR all thy Pain and Woe - -
 29 For that amazing Love and Grace -

G.

- 97 **G**IVE us thy Spirit, Lord - -
 199 God is our Refuge in Distress -
 22 a. God's holy Word, which ne'er shall cease -
 243 Go follow the Saviour - - -

H.

- 142 **H**ERE am I my Shepherd - -
 161 Highly favor'd Congregation -
 119 Holy Lord - - -
 68 Holy Trinity - - -
 69 How amiable - - -
 218 How blest am I, most gracious Saviour -
 228 How bright appears the Morning Star -
 586 b. How could I bear to be partaker -
 164 How great at last my joy will be - -
 115 How great the Bliss to be a Sheep of Jesus

Tune.

Page.

- 62 151 g. How shall I meet my Saviour - - 31
 6 192 How well, O Lord, art thou thy People leading 4

I.

- 18 141 **I** AM a poor Sinner - - - 2
 44 89 In thine Image, Lord, thou mad'st me - 1
 3 155 I resign myself to thee - - - 3
 64 586 a. I will rejoice in God my Saviour - - 7
 214 I will sing to my Creator - - - 5

J.

- 28 50 **J**ESUS all Praise is due to thee - -
 36 20 a. Jesus hear our Supplication - - -
 22 156 Jesus is my Light most fair - - -
 13 152 b. Jesus, I am richly blest - - -
 13 211 Jesus, Lord of Life and Glory - - -
 54 82 d. Jesus makes my Heart rejoice - - -
 58 208 Jesus, Source of Gladness - - -
 74 168 Jesus, Source of my Salvation - - -
 36 14 a. Jesus, thy Word is my Delight - - -
 21

I N D E X II.

xiii

I.		Page.	Tune.		Page.
c.	L AMB of God, thy precious Blood -	46	226	My Soul, exalt the Lord thy God	56
	a. Let the Splendor of thy Word -	2	71	My Soul, prepare to meet - -	14
	b. Lo he cometh - - -	73	90	My Yoke, faith Christ, upon you take	17
	e. Lord Christ reveal thy holy Face. 100 th Psalm	4			
	Lord God our Salvation - - -	44			
c.	Lord, great and good - - -	12	582	N OT one of Adam's Race - -	71
	Lord, had I of thy Love - - -	8	483	Now rest in Peace - -	66
	Lord Jesus, by thy Death - - -	22	227	Now unite to render Praises - -	57
	Lord Jesus, when I trace - - -	29			
	d. Lord, thou hast reassum'd thy throne -	4			
M.				O.	
c.	M OST gracious Lord, we render Thanks	11	168 b.	O AT last I've found my Saviour -	39
	Most holy Lamb of God - -	29	200	O Christ, my only Life and Light -	45
	Most holy Lord and God - - -	67	22 o.	O Comforter, God Holy Ghost - -	5
	b. My Life I now to God resign - -	10	167	O could we but love that Saviour - -	38
	d. My Lord and God - - -	27	45	O deepest Grief - - -	9
c.	My Redeemer overwhelm'd with Anguish	42	206	O Father hear - - -	47
	b. My Saviour Sinners doth receive -	53	39 c.	O Father of Mercy be ever ador'd -	9
	My Son, give me thy Heart - -	66	234	O God, thou bottomless Abyss - -	60
	My Soul, awake and render - -	1	151 a.	O Head, so full of Bruises - -	30
			95	O how blessed are thy People - -	17
			183	O Jesus, fore whose Radiation - -	41

Tune.

Page.

127	O Lamb of God our Savior	-	-	25
123	O Lord afford me Light	-	-	23
74	O Lord in me fulfill	-	-	15
126	O Lord, when Condemnation	-	-	24
30	O my God, I come, oppress'd with Sadness			6
4	O Spirit of Grace	-	-	1
167 e.	O the Love wherewith I'm loved	-	-	38
539	O thou Lamb of God which takest			69
596	O tell me no more	-	-	79
132 b.	Our whole Salvation doth depend			26
132 e.	Out of the Deep I cry to Thee	-	-	27
75	O whither shall I fly	-	-	15
79	O World, see thy Creator	-	-	15

P.

520	PRAISE God for ever	-	-	68
61	Praise ye the Lord, the mighty King of Glory			12

Q.

581	QUIET, Lord, my froward Heart	-		71
-----	-------------------------------	---	--	----

Tune.

R.

132 d.	RAISE your Devotion, mortal Tongues	
157 b.	Rise my Soul, shake off all Sadness	-

S.

11 d.	SAVIOUR of the Nations, come	-
591	Sinner, hear thy Saviour's Call	-
583	Sinner's Redeemer, gracious Lamb of God	
106	Spirit of Truth, essential God	-
124	Stream which flow'd from Christ the Rock	

T.

1	TEACH us, O Lord, the Mystery of thy Cross	
235	Te Deum Laudamus	-
101	Thanksgiving, Honour, Praise, and Might	
217 a.	The Abysses tremble, crack and roar	-
70	The blessed Armies	-
341	Thee, O my God and King	-
201	The Eye sees Water, nothing more	-



Webber's

COLLECTION of PSALM TUNES

FOR FOUR VOICES.

Compressed into two Lines.

FOR THE

Organ or Piano-Forte!

LONDON,

Score Separately 12.
Accomp. 9. 6.

Price 15s

To be had of the Author, 33, Newman Street, Oxford Street, or





NEW YORK L.M.

Nº 1. Al - - mighty Au - thor of our frame To thee our vi - tal powers be - - long

Thy praise de - - lightful glorious theme De - mands the heart the life the tongue

Nº 2. Be - - fore Je - hovahs aw - ful throne Ye nations bow with sa - - cred joy

- BERWICK Brentbank

Know that the Lord is God a - - lone He. can cre - - ate and he des - - troy

STIRLING L.M.

Vast are thy works Almight - - ty LORD All nature rests up - - on thy word

N^o 3.

GORTON C.M.

Rev. R. Harrison.

To my just plea and sad complaint At - - tend O' righ - - teous Lord

N^o 4.

ST. PAUL L.M.

G. Green.

For thee O God our constant praise In Si - on waits our cho - sen seat

N^o 5.

Our promised Al - tars there we'll raise And all our zea - lous vows com - plete

HAFOD L.M.

Webbe Sen^r.

My God, how end - less is thy love Thy gifts are ev - ry eve - ning new

N^o 6.

And morning mer - cies from a - bove Gent - ly dis - til like ear - ly dew.

No 7.

ASTON L.M.

Purcell

5

Great God we sing that mighty hand By which sup - port - ed still we stand

The o - - pening year thy mer cy shows Thy mer - cy crowns it till it close

No 8.

CAMBRIDGE S.M.

Rev^d R. Harrison

How va - rious and how new Are thy com - pas - sions Lord

Each morning shall thy mer - cy, shew Each night thy love re - - cord

No. 9.

Je - - ho - - vah reigns let eve - ry na - tion hear And at his

footstool bow with ho - ly fear Je - - ho - - vah reigns un - boun - ded and a - lone And

all Cre - - - a - tion hangs be - neath his throne He reigns a - lone let

: no in - fe - rior na - ture U - surp or shape the throne of the Cre - - - a - - - - - tor

DUNBAR S.M.

Corelli

7

Nº 10.

When o - ver - - whelm'd with grief My heart with - in me dies

Help - less and far from all re - - lief To Heaven I lift my eyes

Nº 11.

GERMAN HYMN P.M.

Come said Je - sus' sa - - cred voice Come and make my paths your choice

I will guide you to your home Wea - ry pil - grim hi - - ther come

MESSIAH P. M.

Handel

N^o 12.

To God the mighty

Lord Your joyful thanks re - - peat

To him due praise af -

- ford

As good as he is great

As good as he is great

For God will

prove

our con - - stant

friend

His bound - less

love shall

ne - - ver end

For

God will

prove

our constant friend

His boundless love

shall ne - - - ver

end

ST. GREGORY C.M.

Dr. Wainwright.

Nº 13.

My soul shall bless thee O my God Thro' all my mor - tal days

And to e - ter - - ni - - ty pro - - long Thy vast thy bound - - less praise.

ST. PETER L.M.

Harwood

To God the great the e - - ver blest Let songs of ho - nor be ad - drest

Nº 14.

p His mer - cy firm for e - ver stands Give *f* him the thanks his love de - mands

Nº 15.

How cheerful a - - long the gay mead The dai - - sy and cow - - slip ap - -

pear The flocks as they care - less - ly feed Re joice in the spring of the year

The myrtles that deck the gay bowers The herbage that springs from the sod Trees,

plants, cool - ing fruits and sweet flowers All rise to the praise of my God

104 P.M.

Handel

Nº 16.

My soul praise the Lord speak good of his name O Lord our great God. how dost thou ap-pear

So passing in glo-ry that great is thy fame Ho - - nour and ma - jes - ty in thee shinest most clear.

ABRIDGE C.M.

Js: Smith.

Nº 17.

In God's own house pro - - nounce his praise His grace he there re - - veals

To Heaven your joy and won - der raise For there his glo - - ry dwells

DIDSBURY P. M.

Cheetham

No. 18.

Sing to the Lord a new-made song Let earth in one as - -

- sem - bled throng Her com-mon pa - tron's praise re - - - sound Sing

to the Lord and bless his name From day to day his

praise pro - - claim Who us has with sal - - - va - - - tion crowned

NEWMARKET L.M.

Dr. Wainwright.

Nº 19.

Thy mercies Lord shall be my song My song on them shall e - - ver dwell

To ages yet un - - born my tongue Thy never - fai - ling truth shall tell

FERRY C.M.

Nº 20.

In all my vast con - - cerns with thee In vain my soul would try

To shun thy 'presence Lord or flee The no - - tice of thine eye

No 21.

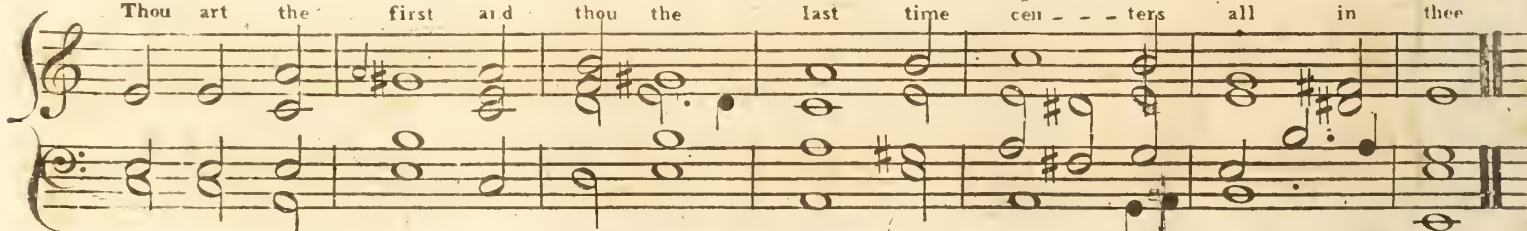
To God let e - very tongue be praise and e - very heart be - love



Our noblest he - nours paid on earth and end - - less songs a - - - - bove



Thou art the first and thou the last time cen - - - ters all in thee



The migh - ty God who wast and art and shalt for - - - ver be



ST MICHAEL C.M.

15

Nº 22.

O Lord the sa - viour and de - fence of us thy cho - sen race

From age to age thou still hast been our sure a - bi - ding place

Nº 23.

All people that on earth do L. M. Sing to the lord with cheer - ful voice Luther.

Him serve with fear his praise forth tell Come ye be - fore him and re - joice

N^o 24.

Thro' all the **JORDAN** chang - ing **C. M.** scenes of life in trou - ble **Harwood** and in joy

The - prai - ses of my God shall still my heart and tongue em - ploy

N^o 25.

Thy name al - migh - ty Lord shall sound thro' dis - - - tant lands **FARNWORTH S.M.** **Harwood**

Great is thy grace and sure thy word thy truth for e - - - ver stands

No 26.

DERBY L.M.

Harwood

No change of times shall e - ver shock My firm af - fec - tion Lord to thee

For thou hast al - ways been a rock A - for - tress and de - fence - to me

No 27.

EASTBURN S.M.

Harwood

To God in whom I trust I lift my heart and voice

O let me not be put to shame Nor let my foes re - joice

No. 28.

The spa - - cious earth is all the Lord's The Lord her fullness is

The world and they that dwell there - - in By sovereign right are his

He framed and fixed it on the seas And his Al - migh - - ty hand

Upon in - con - stant floods has made The sta - - ble fa - - - bric stand :

This musical score is for a hymn in E-flat major, 3/2 time. It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written below the vocal line. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line.

N^o 29.

BOSTOCK L.M.

Wogler

The hope of Sin - ners lies be - - - low

'Tis all the hap - pi - - ness they know

'Tis all they seek they take their shares And leave the rest

And leave the rest a - mong their heirs

NEWTON S.M.

Is: Smith.

Come sound his praise

a - - broad

And hymns of

glo - - ry sing

Je - - ho - - vah

N^o 30.

is the sove - - reign

God

The

u - - - ni -

ver - sal

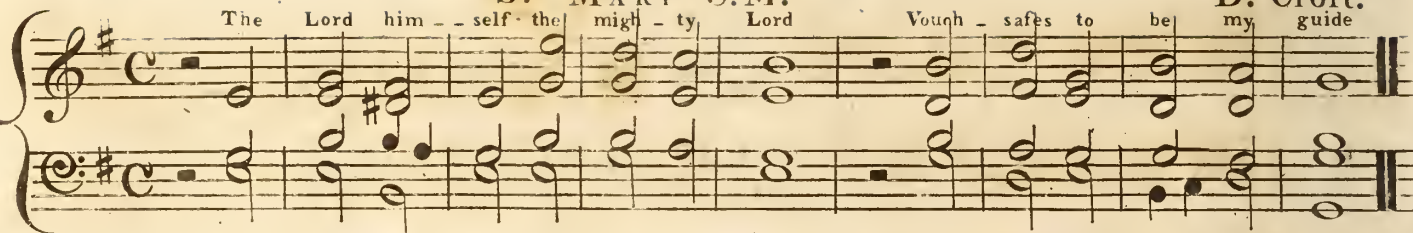
King

ST. MARY C.M.

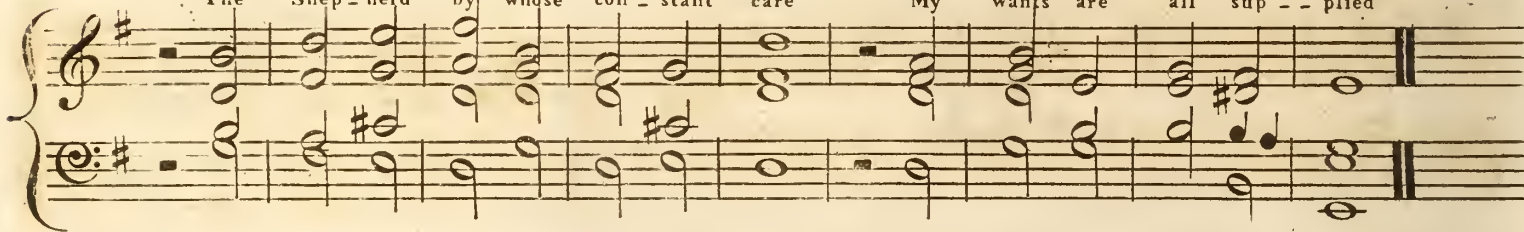
Dr. Croft.

N^o 31.

The Lord him - self the might - ty Lord Vouch - safes to be my guide



The Shep - herd by whose con - stant care My wants are all sup - plied

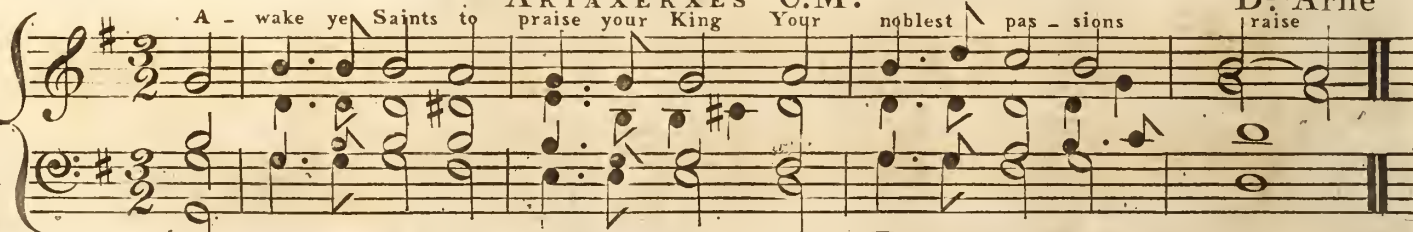


ARTAXERXES C.M.

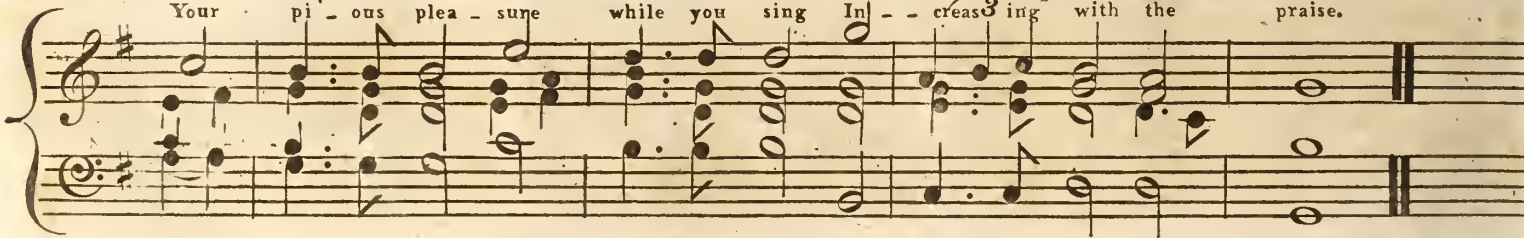
Dr. Arne

N^o 32.

A - wake ye Saints to praise your King Your noblest pas - sions



Your pi - ous plea - sure while you sing In - - creas - ing with the praise.



WESTMINSTER S.M.

Dr Boyce

N^o 33.

To bless thy cho - - - sen race In mer - - cy Lord in - - - cline

And cause the brightness of thy face On all thy Saints to shine

N^o 34.

PETERBORO' C.M.

The Lord himself the high - ty Lord Vouchsafes to be my guide

The Shepherd by whose con - - stant care My wants are all sup - plied.

SHREWSBURY S.M.

Harwood
fearN^o 35.

The Lord Je - ho - vah reigns Let all the Na - tions

Let sin - ners trem - ble at his throne And Saints be hum - ble there

PLYMOUTH C.M.

Harwood

N^o 36.

Look round O Man sur - vey this globe Speak of cre - a - ting pow'r See na - ture gives a dif - ferent

robe To e - very herb and flower See na - ture gives a dif - ferent robe To e - very herb and flower.

LEEDS S.M.

N^o 37. Let every creature join To praise the - - ter - nal God Ye

This musical score is for No. 37, 'LEEDS S.M.'. It consists of two staves, a treble and a bass clef, in a common time signature (C). The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: 'Let every creature join To praise the - - ter - nal God Ye'. The music features a simple, hymn-like melody with a final double bar line.

heavenly hosts the song be - - gin And sound his name a - - - broad.

This block contains the continuation of the musical score for No. 37. It features the same two-staff format (treble and bass clef, common time, one flat key signature). The lyrics are: 'heavenly hosts the song be - - gin And sound his name a - - - broad.' The melody continues from the previous block, ending with a final double bar line.

BIRCHINGTON L.M.

Webbe Junr

N^o 38. Nature with all her pow'rs shall sing God the Cre - a - - tion and the King Nor air nor earth nor

This musical score is for No. 38, 'BIRCHINGTON L.M.' by Webbe Junr. It consists of two staves, a treble and a bass clef, in a common time signature (C). The key signature has one sharp (F-sharp). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Nature with all her pow'rs shall sing God the Cre - a - - tion and the King Nor air nor earth nor'. The music features a more complex melody than No. 37, with a final double bar line.

skies nor seas De - - ny the tri - bute of their praise, de - ny the tri - bute of their praise.

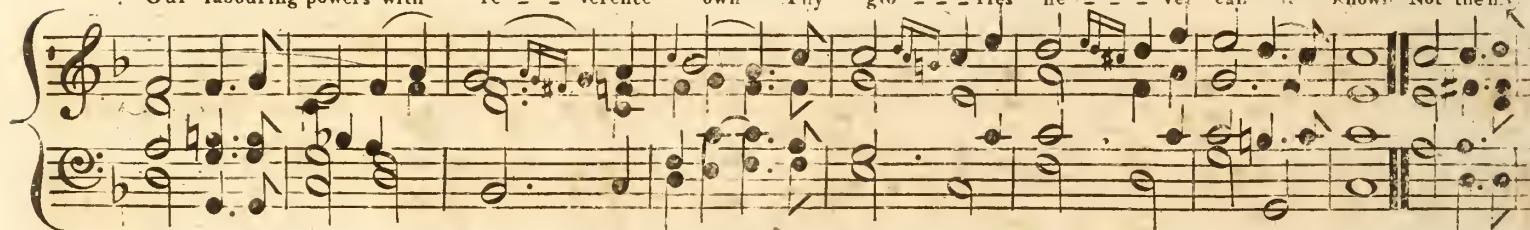
This block contains the continuation of the musical score for No. 38. It features the same two-staff format (treble and bass clef, common time, one sharp key signature). The lyrics are: 'skies nor seas De - - ny the tri - bute of their praise, de - ny the tri - bute of their praise.' The melody continues from the previous block, ending with a final double bar line.

No. 39.

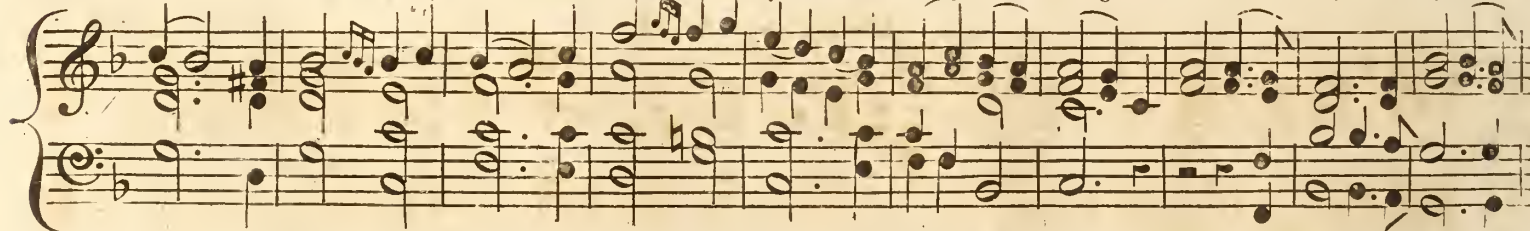
Great God in vain Man's narrow view Attempts to look thy nature through



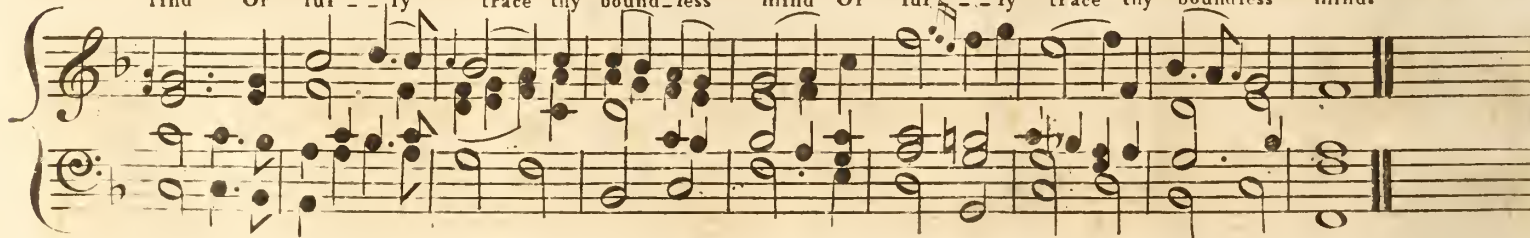
Our labouring powers with reverence own Thy glories never can be known Not the high



Seraph's mighty thought Who countless years his God has sought Such wondrous height or depth can

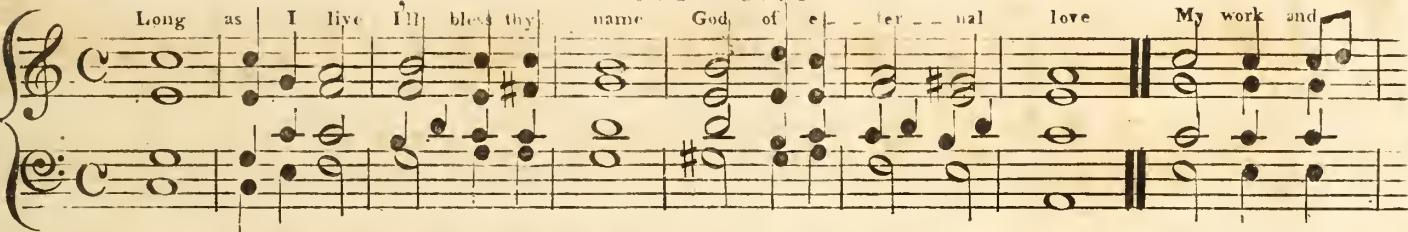


find Or fully trace thy boundless mind Or fully trace thy boundless mind.



N^o 40.

Long as I live I'll bless thy name God of e - ter - nal love My work and



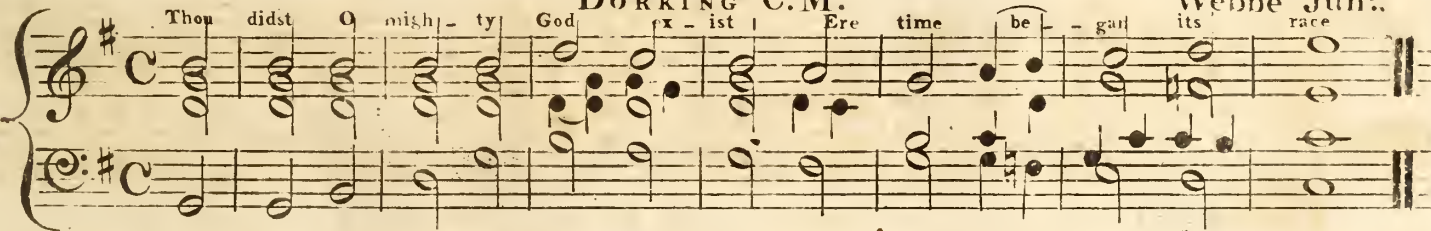
joy shall be the same. In the bright world a - bove In the bright world above in the bright world a - bove



DORKING C.M.

Webbe Jun^r.N^o 41.

Thou didst O migh - ty God ex - ist Ere time be - gan its race



Be - fore the am - ple e - le - ments Filled up the void of space



N^o 42.

Lord hear the voice of my com - - plaint

Ac - cept my se - - cret prayer

Musical score for N° 42, 'To thee alone my King my God Will I for help re - - pair'. The score is written for voice and piano in G major, 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The melody is simple and hymn-like.

N^o 43.

BIRN C.M.

Handel

Sweet is the memory of

thy grace My God my

heaven - - ly King .

Musical score for N° 43, 'Let age to age thy righ - teous - - ness In sounds of glo - - ry sing'. The score is written for voice and piano in G major, 3/4 time. The piano accompaniment has a more complex, flowing texture than N° 42, with the right hand playing a series of eighth and sixteenth notes. The melody is more melismatic.

NOTTINGHAM C.M.

Jer. Clark.

Sing to the Lord Je - - ho - vah's name And in his strength re - - joice

Nº 44.

When his sal - va - - tion is our theme Ex - alt - - ed be our voice

EASTER HYMN P.M.

Dr Worgan.

Angel roll the rock a - way Hal - - le - lu - jah Death yield up thy mighty prey Hal - - le - lu - jah

Nº 45.

See he ri - ses from the tomb Hal - - le - lu - jah Glowing in e - - ternal bloom Hal - - le - lu - jah

N^o 46

As the good shepherd gently leads His wandering flocks to verdant meads Where wind-ing tri- vers
soft and slow Amidst the flowery landscapes flow A- midst a- midst the flowery landscapes flow

N^o 47

O ren - der thanks to CATON L.M. God a - - bove The fountain of e - - ter - nal love
Whose mer - - cy firm thro' a - - ges past Has stood and shall for e - - ver last

BEWSEY S. M.

Handel

No. 48.

From low - est depths of woe to God I send my

cry Lord hear my sup - pli - ca - ting voice and gra - cious - ly re - - ply

ST ANN C. M.

Dr. Croft.

No. 49.

How shall I praise th' e - ter - nal God That in - fi - nite un - known

Who can as - cend his high a - bode Or ven - ture near his throne

N^o 50. To God with mourn - ful voice In deep dis - tress I prayed.

Made him the um - pire of my cause My wrongs be - - fore him laid

N^o 51. A - wake my soul, and with the sun The dai - ly stage of "du - ty run

Shake off dull sloth, and ear - ly rise To^l pay thy morning sa - cri - fice To pay thy morning sacri - fice

BENHAM L.M.

Revd Ph. Taylor
Of all his

No. 52.

My soul inspired with sa - cred love Gods ho - ly name for e - ver bless

fa - vors mind - ful prove And still thy grateful thanks express And still thy grate - ful thanks ex - press

CLAPTON S.M.

Jones
lands

Thy name Al - migh - ty Lord Shall

sound thro' dis - tant

Great is thy grace and sure thy word Thy truth for e - - ver stands

O Lord thou art my righteous judge To my complaint give ear.

N^o 54.

Thou still re-deems't me from dis-tress Have mer-cy Lord and hear

MONTGOMERY L.M.

N^o 55.

My God my King thy va-rious praise Shall fill the rem-nant of my
days Thy grace em-ploy my hum-ble tongue Till Death and glo-ry raise the song

RICHMOND C.M.

N^o 56.

Lord thou art godd all na - ture shows Its might - ty Au - thor kind

Thy boun - ty through cre - a - tion flows Full free and un - con - fined.

WARRINGTON L.M.

Rev^d R. Harrison.N^o 57.

God of my life thro' all its days My grate - ful powers shall sound thy

praise The song shall wake with o - pening light And cheer the si - lent hours of night

No. 58.

With Glo - ry clad with strength ar - rayed The Lord that o'er all na - ture reigns

The worlds foun - da - tion strong - - ly laid And the vast fa - brick still sustains

HINDLEY S.M.

Handel

No. 59.

Ye nations praise the Lord each with a diffe - rent tongue

In e - very language learn his word and let - his name be sung

WIMBLETON. L. M.

Hancox

Nº 60.

Ye Princes that in might ex - cel Your grate - ful sa - cri - fice pre - pare

Gods. glorious actions loudly tell His wondrous power to all de - clare

ACTON L. M.

Haydn

Nº 61.

Be thou ex - al - ted O my God a - bove the heavens where an - gels dwell Thy

power on earth be known abroad And land to land thy won - ders tell

PRESTON C.M.

N^o 62.

'Twas God who fixed the roll - ing spheres And stretched the bound - less skies

Who formed the plan of end - less years And bade the A - ges rise.

N^o 63.

WALTON C.M.

Purcell

Pro - tect me from my cru - el foes And shield me Lord from harm

Be - - cause my trust I still re - - pose On thy Al - - migh - ty arm.

No. 64.

HALE L.M.

Hobson 37

Let one loud song of praise a - - - rise To God whose

good - - - ness cease - - - less flows who dwells en - - - throned be - - -

- - yond the skies And life and breath on all be - - - stows

The 2^d part of the same tune differently harmonized

MANCHESTER C.M.

Dr. Wainwright

O thou to whom all crea - tures bow With - in this earth - ly frame

No. 65.

EVENING HYMN. L.M.

Jer. Clark.

To God your grate - ful voi - ces raise Who does your dai - ly pa - tron prove

No. 66.

MERTON. C.M.

Handel

When I pour out my soul in prayer do thou O Lord at - tend To thy e - ter - nal throne of grace let my sad cry as - cend

Nº 67.

O hide not thou thy glo - rious face in times of deep dis - tress In - cline thine ear and when I call my sorrows soon re - dress

ST GEORGE C.M.

Nº 68.

Let ev' - ry tongue thy good - - - ness speak thou sov' - reign Lord of all
Thy strengthening hands up - - hold the weak and raise the poor that fall

N^o 69.

BURROWS C.M.

Lord thou hast gran - - ted to thy land the fa - vors we im - - plored

And faith - ful Ja - - cobs cap - - tive race hast graci - ous - - ly re - - stored

N^o 70.

CROWLE, C.M.

How blest is he who ne'er con - - sents By ill ad - - vice to walk

Nor stands in sin - - ners ways nor sits where men pro - - fane - - ly talk

Nº 71. O Lord that art my righteous judge To my complaint give ear Thou still redeemest me from dis-

BATH C.M. **B. Milgrove.**

-tress thou still re-deemest me from dis-tress Have mer-cy Lord and hear

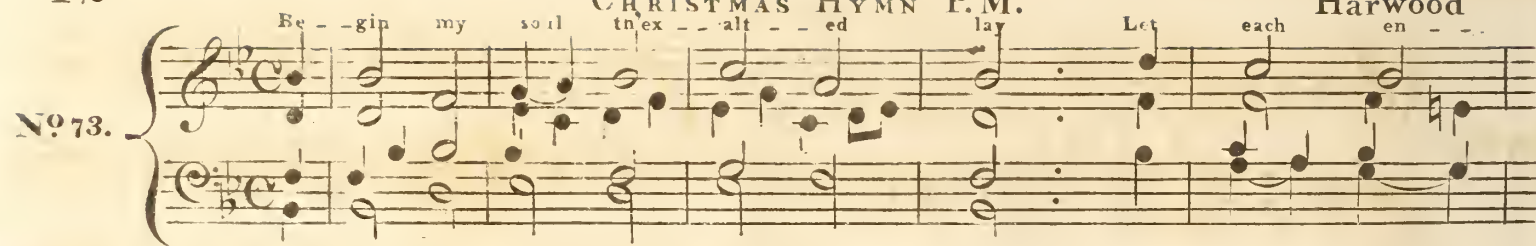
Nº 72. When we our wea-ried limbs to rest Sat down by proud Eu-phra-tes

DARLEY L.M. **Haydn**

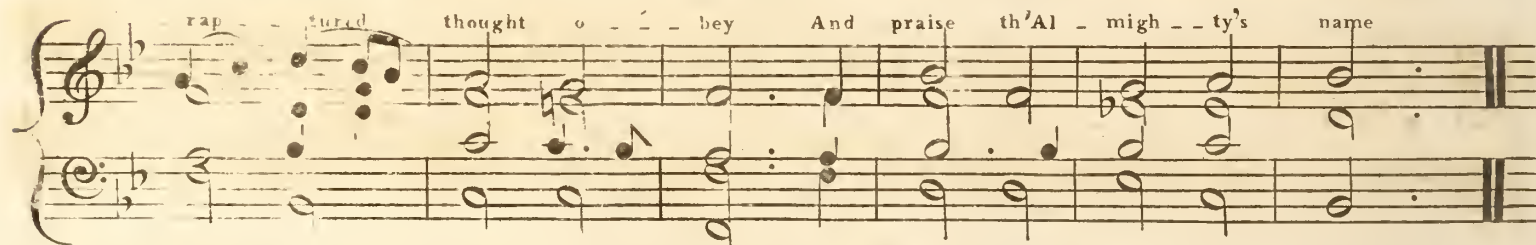
stream We wept with dole-ful thought op-pressed And Si-on was our mourn-ful theme

No 73.

Be - gin my soul to ex - alt - ed lay Let each en -




rap - tured thought o - - bey And praise th'Al - migh - - ty's name



Lo! Heav'n and earth and seas and skies In one me - - lo - - dious



con - cert rise To swell thin - spi - - ring theme



WIGAN S.M.

N^o 74.

O bless the Lord my soul Let all with - in me join let all with - in me join And aid my tongue to

bless his name
 Whose favors are di_vine whose favors are divine whose fa_vors fa_vors are di_vine

WINDSOR C.M.

Kirby 1592

N^o 75.

Heaven, earth, and all cre - a - ted things Your ma_j - kers. name re - _ cord

My soul stands trem - bling while she sings The ho - nors of the Lord

LEICESTER P.M.

No. 76

Thou Lord thro every changing scene Hast to thy Saints a re - fuge been Thro ev - ery age e - -

ter - nal Go Their pleasing home their safe a - bode In thee our fa - thers sought their rest In thee our fathers still are blest

BRAMCOATE L.M.

No. 77.

From all that dwell be - low the skies Let thy Cre - a - - tor's praise a - - rise

Let his re - - deem - ing love be sung Thro' every land by ev - - ery tongue

WOODFORD L.M.

45

Nº 78.

The man is blest who stands in awe Of God and loves his sacred law His seed on earth shall be renowned And with successive



honours crown His house seat of wealth shall be An in-exhausted treasury His justice free from all decay shall blessings to his heirs convey



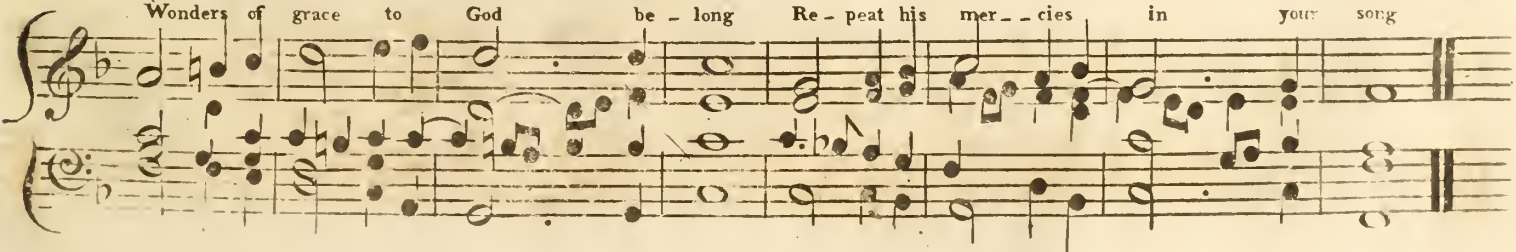
WELLS L.M.

Nº 79.

Give to our God im - mor - - - tal praise Mer - cy and Truth are all his ways

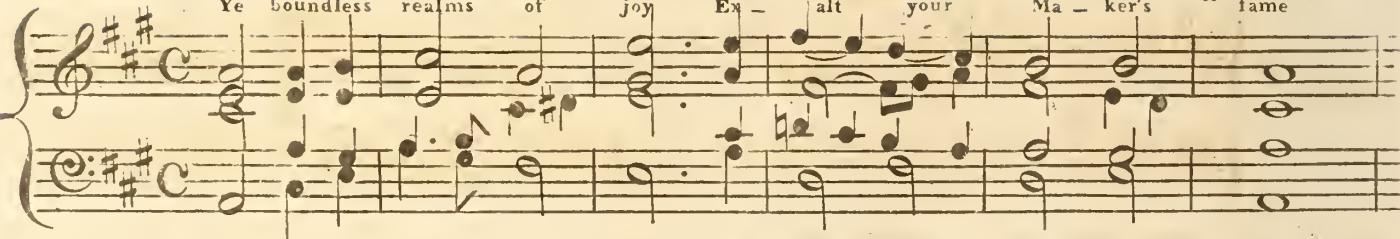


Wonders of grace to God be - long Re - peat his mer - cies in your song



No. 80.

Ye boundless realms of joy Ex - alt your Ma - ker's Harwood fame



His praise your song em - - ploy A - bove the star - - ry frame



Ye che - - ru - - bim And se - ra - - phim To sing his



praise your voi - - ces raise to sing his praise to sing his praise



N^o 81.

Have mercy Lord on me **BARTON S.M.** A. to a west e - - ver kind

This musical score is for a hymn in common time (C). It features a treble and bass staff. The melody is in the treble staff, starting on a whole note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with a whole note E5. The bass staff provides a simple accompaniment with whole and half notes. The key signature has one sharp (F#).

Let me op - - prest with loads of guilt Thy wanted mer - - cy find

This block continues the musical score for No. 81. The melody continues with quarter notes F#5, G5, and A5, followed by a half note B5, and ends with a whole note C6. The bass staff continues with whole and half notes. The key signature remains one sharp (F#).

N^o 82.

Praise to God im - mor - tal praise **PILTON P.M.** For the love that crowns our days **Weldon**

This musical score is for a hymn in 3/4 time. It features a treble and bass staff. The melody is in the treble staff, starting on a whole note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with a whole note E5. The bass staff provides a simple accompaniment with whole and half notes. The key signature has one sharp (F#).

Bounteous source of ev - - ery joy Let thy praise our tongues em - ploy

This block continues the musical score for No. 82. The melody continues with quarter notes F#5, G5, and A5, followed by a half note B5, and ends with a whole note C6. The bass staff continues with whole and half notes. The key signature remains one sharp (F#).

N^o 83.

The Lord my pas - - - ture will pre - pare And feed me with

shep - - - herds care His pre - - - sence shall my wants sup - ply And guard me

with a watch - - - ful eye My noon - - - day walks he shall at - -

- - - tend And all my mid - - - night hours de - - - fend

ST. DAVID C.M.

I. Ravenscroft.

N^o 84.

To ce - le - - brate thy praise O Lord I will my heart pre - - - pare

To all the listening world thy works Thy wondrous works, de - - - clare

N^o 85.

HONITON L.M.

Praise ye the Lord let praise em - - - ply In his own courts your songs of joy

The spacious firm - - - a - - - ment a - - - round Shall echo back the joy - - - ful sound

SALOP C.M.

Jno Wainwright.

No 86.

How good and plea - - sant must it be To thank the Lord most high

The first system of music is for a piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/2. The melody is in the treble clef, and the bass line is in the bass clef. The music is written in a simple, hymn-like style with many whole and half notes.

And with re - - pea - - ted hymns of praise His name to mag - - ni - - fy

The second system of music continues the piano accompaniment. It follows the same key signature and time signature as the first system. The melody and bass line continue with similar note values and phrasing.

with e - - very mor - - nings ear - - ly dawn his good - - ness to re - - late

The third system of music continues the piano accompaniment. It follows the same key signature and time signature. The melody and bass line continue with similar note values and phrasing.

And of his constant truth each night the glad ef - - fects re - - - peat

The fourth system of music continues the piano accompaniment. It follows the same key signature and time signature. The melody and bass line continue with similar note values and phrasing.

N^o 87.

Let all the MOUNT PLEASANT C.M. lands with shouts of joy To God their voices raise

Sing psalms in honor of his name And spread his praise - broad and spread his praise a - broad

N^o 88

MELCOMBE. L. M.

Webbe Senr

Lord thou hast searched and seen me through Thine eye com - mands with piercing view

My ri - sing and my res - ting hours My heart and flesh with all their powers

ST. JAMES C.M.

Courtville

N^o 89.

With cheer - ful notes let all the earth To Heaven their voi - ces raise

Let all in - spired with sa - - cred mirth Sing so lemn hymns of praise

N^o 90.

BEDFORD C.M.

W. Weal.

As pants the hart for cool - ing streams When heat - ed in the chase

So longs my soul O God for thee And the re - fresh - ing grace.

IPSWICH S.M.

N^o 91.

My soul re - peat his praise Whose mer - cies are so great

Whose an - ger is so slow to rise So rea - dy to a - bate

BENTLEY L.M.

J^{no} AshtonN^o 92.

My soul for bear on tran - sient things Thy hopes and fond de - sires to place

Their gain no so - lid com - fort brings And wea - ry is the doubtful chace.

N^o 93.

To my com - - plaint O Lord my God Thy gra - - cious ear in - -

- cline Hear me dis - - tress and des - - ti - tute Of all re - - lief but thine

Do thou O God pre - serve my soul That does thy name a - - dore Thy Ser - vant.

keep and him whose trust Re - - lies on thee re - - store.

LIVERPOOL C.M.

D^r Wainwright

N^o 94

When I with pleasing won - - der stand And all my frame sur - vey

Lord 'tis thy work I own the hand That formed my hum - ble clay

CORK C.M.

R. Wainwright

N^o 95

Who place on Si - ons God their trust Like Si - ons rock shall

stand Like her immove - - - a - - ble be fixed By his Al - migh - - - ty hand

HAMPTON S.M.

N^o 96.

Ma - ker and sove - reign Lord Of heaven and earth and seas

Thy pro - vi - dence con - firms thy word And answers thy de - - - crees

DUBLIN C.M.

N^o 97.

The Lord the on - ly God is great and great - ly to be praised

In Si - on on whose hap - - py mount His sa - - cred throne is raised

STAFFORD C.M.

Dr Wainwright.

No 98.

O Lord the Sa - viour and de - fence Of us thy cho - sen race

From age to age thou still hast been Our sure a - bi - ding place

MANSFIELD S.M.

No 99.

Be - hold the lef - ty sky de - clares its Ma - ker God And all the star - - ry works on high

Proclaim his power a - - broad And all the star - - ry works on high Pro - claim his power a - - broad

KIDDERMINSTER S.M.

N^o 100.

When sinking in des pair To thee O God I cry

In mer - cy hear my humble pray'r At tend my hum - ble cry

N^o 101.

GRESHAM L.M.

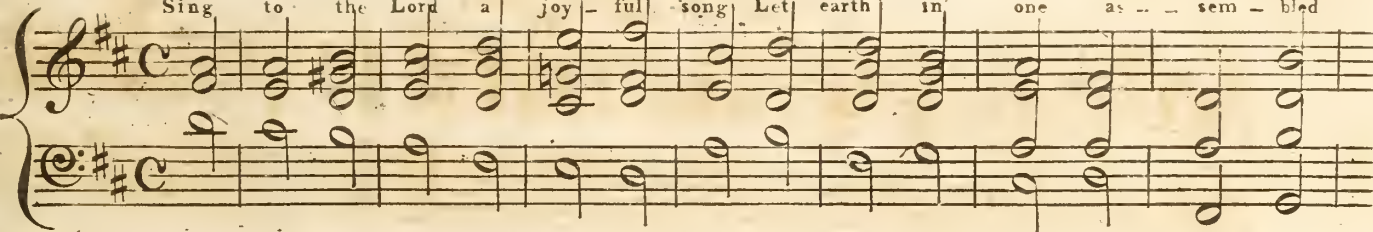
Stevens

Through all the va - rious shift - ing scene Of Life's mis - ta - ken ill or good Thy

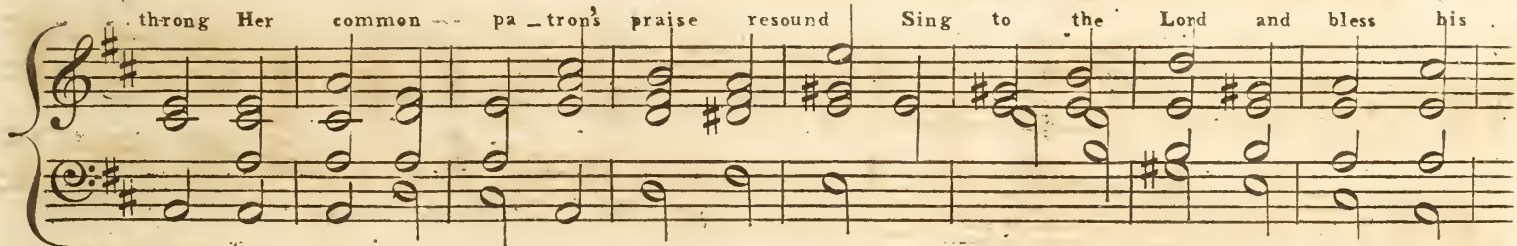
hand O God con - ducts un - seen The beau - ti - ful vi - cis - si - tude

N^o 102.

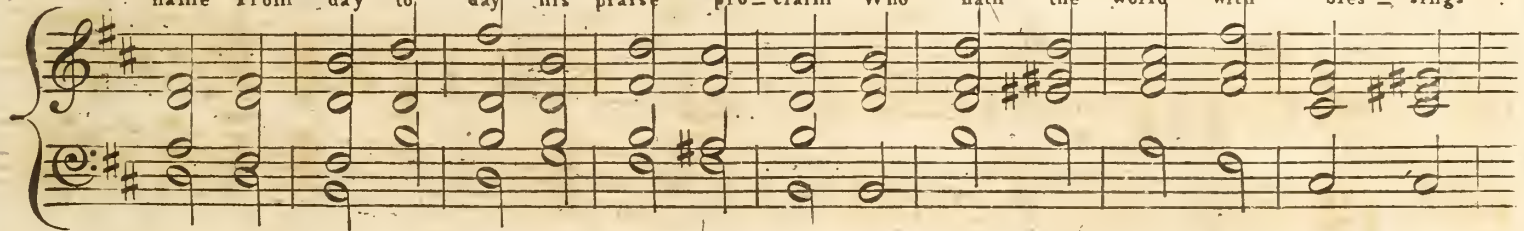
Sing to the Lord a joy - ful song Let earth in one as - sem - bled



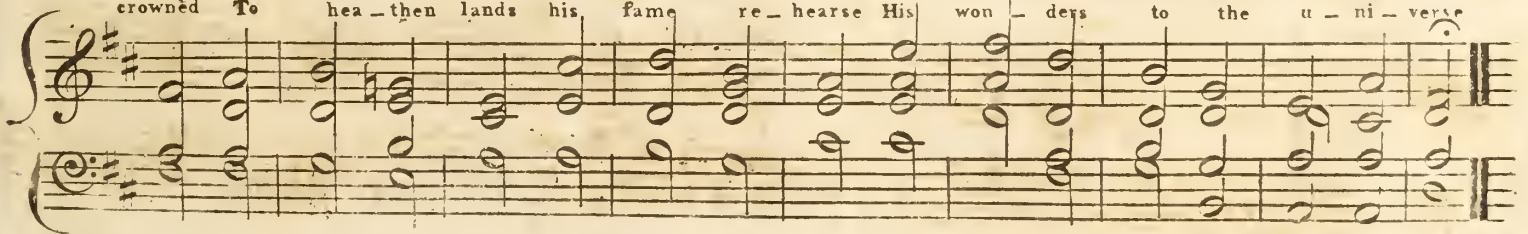
throng Her common - pa - tron's praise resound Sing to the Lord and bless his



name From day to day his praise pro - claim Who hath the world with bles - sings

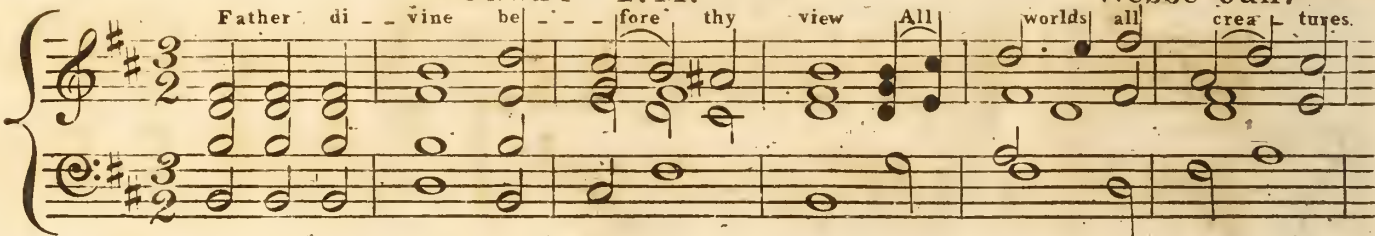


crown'd To hea - then lands his fame re - hearse His won - ders to the u - ni - verse

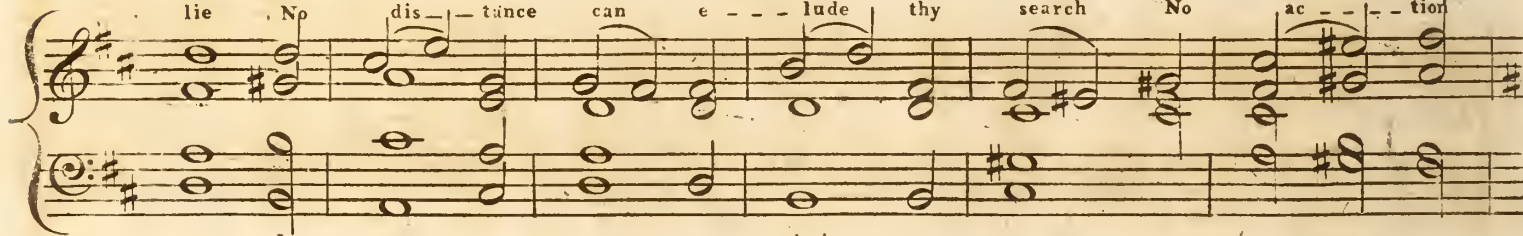


N^o 103.

Father di - vine be - fore thy view All worlds all crea - tures.



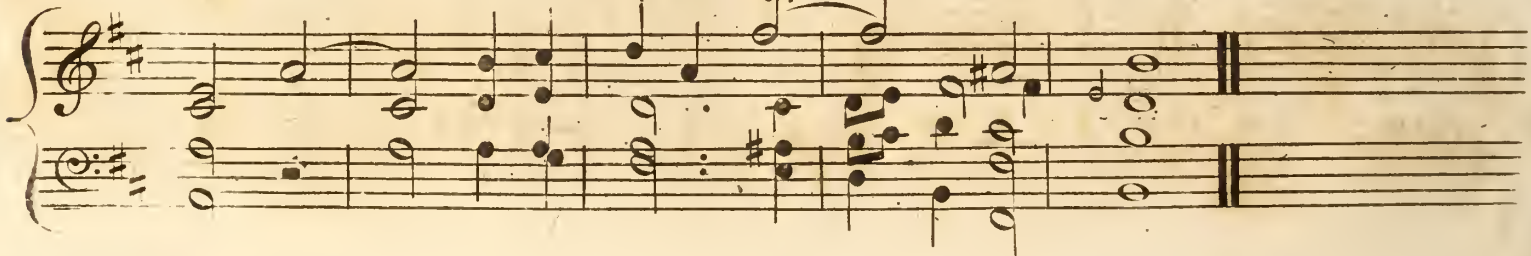
lie No dis - tance can e - lude thy search No ac - tion



'scape thy eye Hear gracious Lord our mingled praises



hear Thou art our hope our joy our fear



CHAEADLE

P. M.

Haydn 61

Nº 104

Praise the Lord ye heavens a - - dore him Praise him An - gels in the

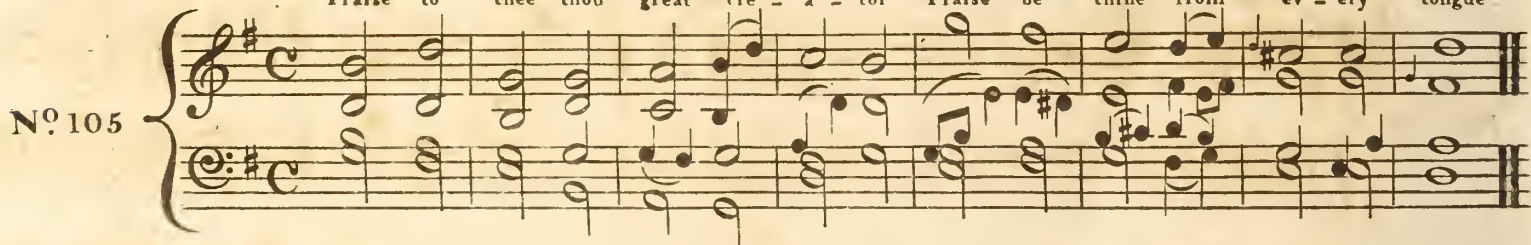
height, Sun and moon re - joice be - fore him Praise him all ye stars of light

Praise the Lord for he hath spo - ken Worlds his migh - ty voice o - - beyed Laws which

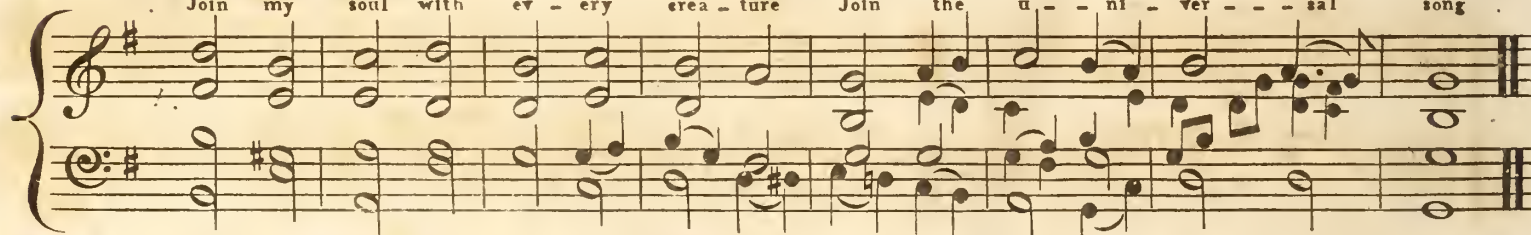
ne - ver can be bro - ken For their gui - dance he hath made

N^o 105

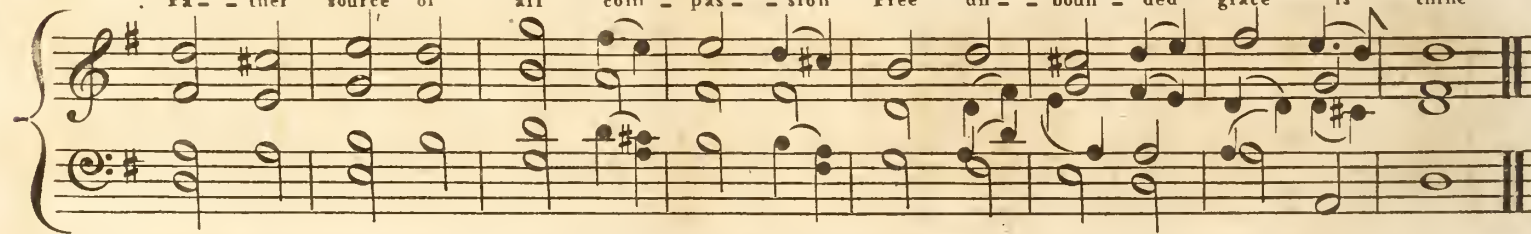
Praise to thee thou great cre - a - tor Praise be thine from ev - ery tongue



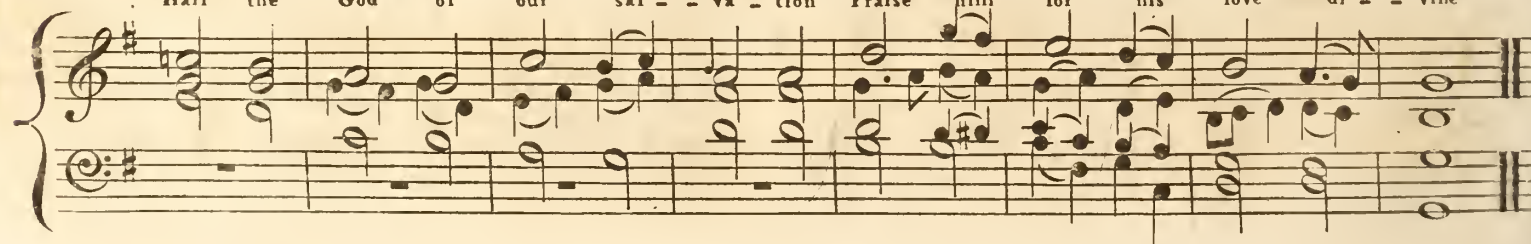
Join my soul with ev - ery crea - ture Join the u - - ni - ver - - sal song



Fa - - ther source of all com - pas - - sion Free un - - boun - ded grace is thine



Hail the God of our sal - - va - tion Praise him for his love di - - vine



Nº 106

Earth is the Lords and all that earth con - - tains

His are the moun - tains



his the fertile plains

The flowing ri - - vers

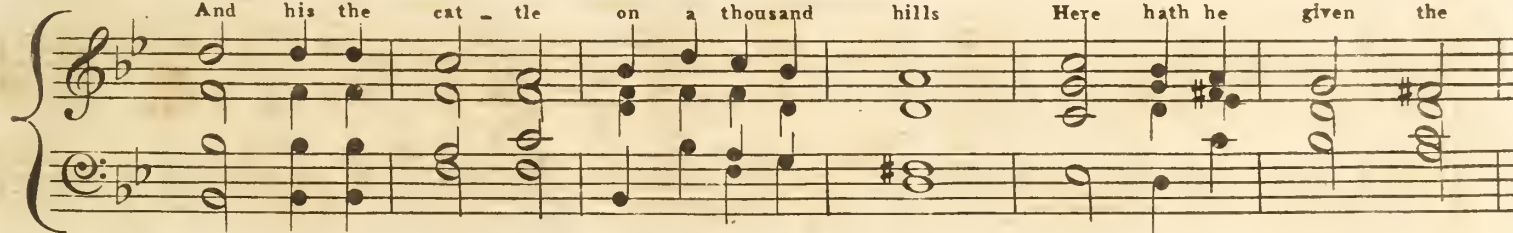
and the gen - tle rills



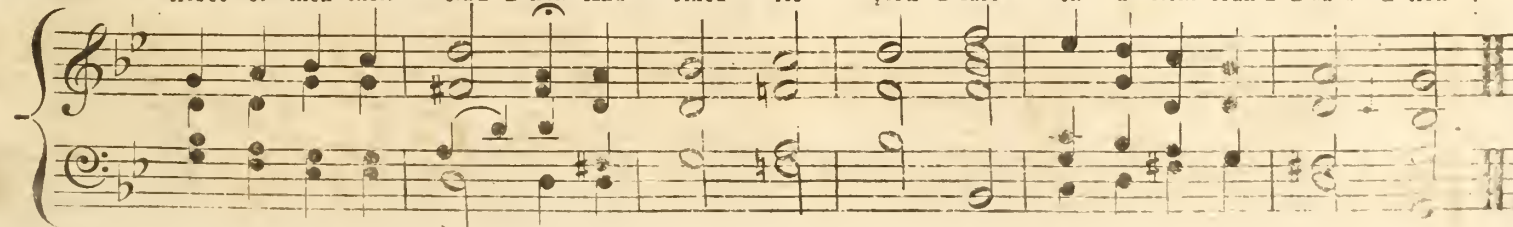
And his the cat - tle

on a thousand hills

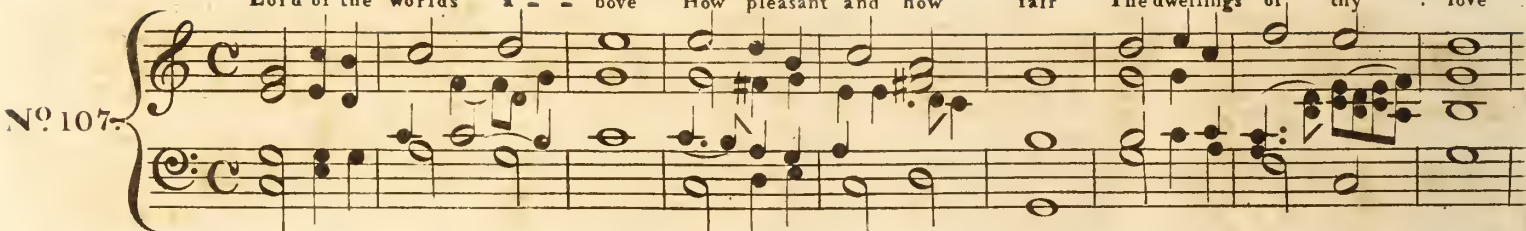
Here hath he given the



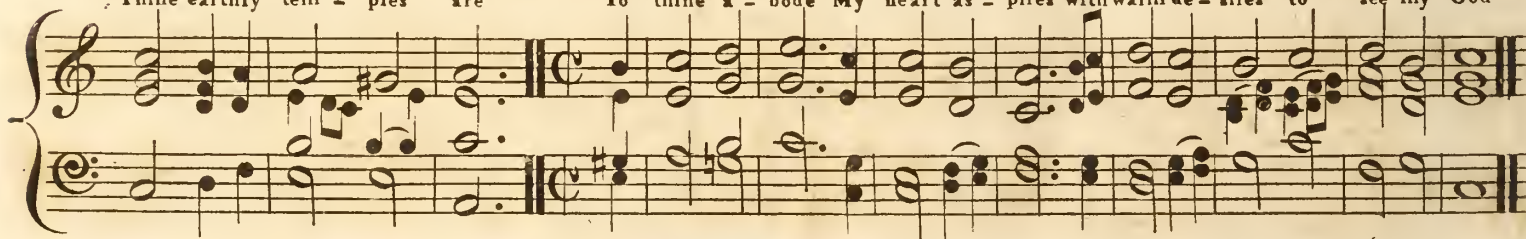
tribes of men their sta - - tion And fixed its pil - - lars on a firm foun - - da - - tion



Lord of the worlds a - - bove How pleasant and how fair The dwellings of thy love

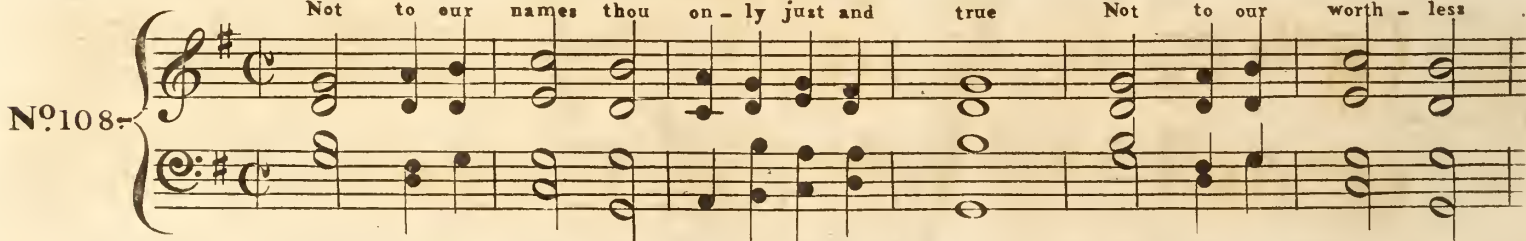
N^o 107.

Thine earthly tem - ples are To thine a - bode My heart as - pires with warm de - sires to see my God

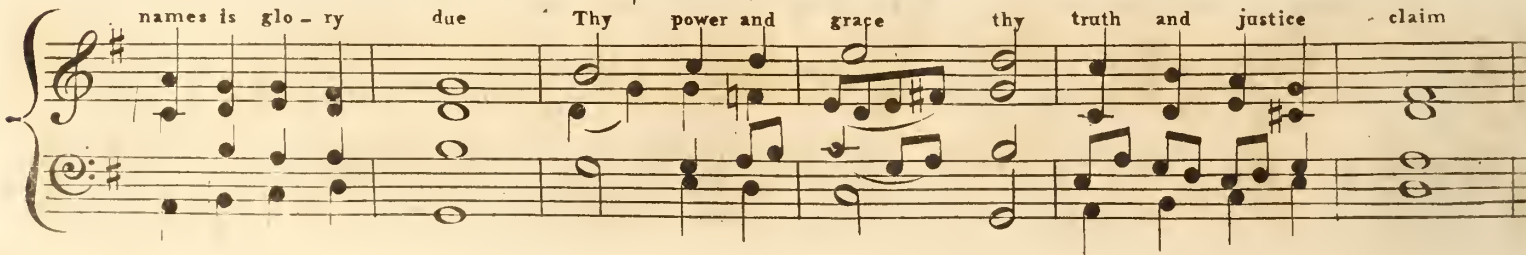


MONTAGU P. M.

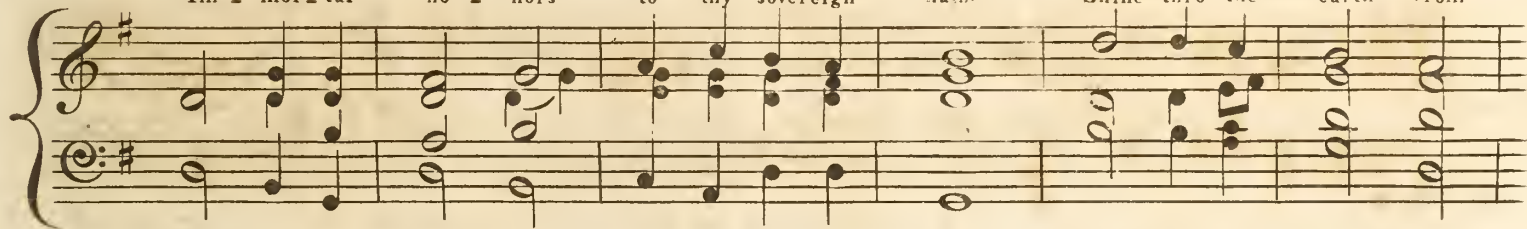
Not to our names thou on - ly just and true Not to our worth - less

N^o 108.

names is glo - ry due Thy power and grace thy truth and justice claim



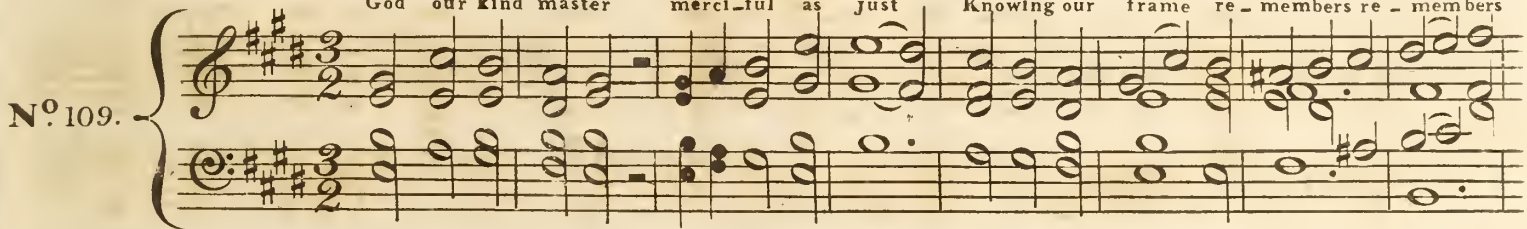
Im - mor - tal ho - nors to thy sovereign name Shine thro' the earth from



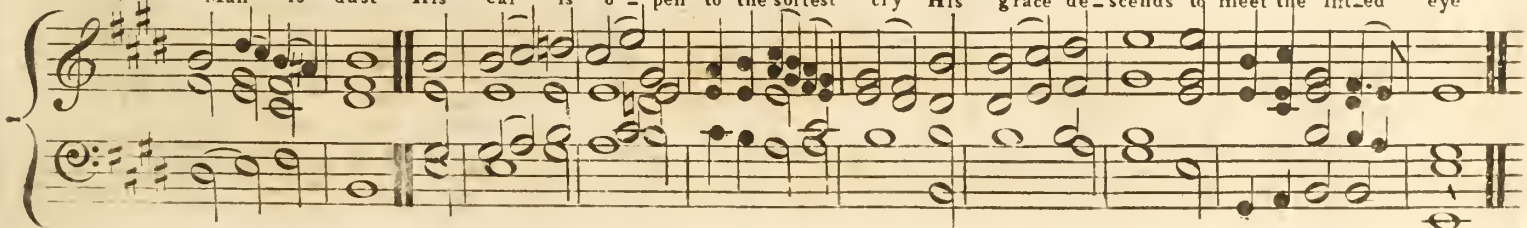
Heaven thy blest a - - bode Nor let the hea - then say "And where's your God"



SEACOMBE P.M. Earl of Mornington
God our kind master merci - ful as just Knowing our frame re - members re - members



Man is dust His ear is o - pen to the softest cry His grace de - scends to meet the lift - ed eye



No 110

If God to build the house de - ny

The build - ers work in

vain And towns with - out his wake - ful eye An use - less watch main - tain

Be - fore the morn - ing beams a - - rise Your pain - ful work re - new

And 'till the stars as - cend the skies Your tire - some toil pur - - sue

Per - pe - tual source of light and grace We hail thy sa - cred name Through eve - - ry

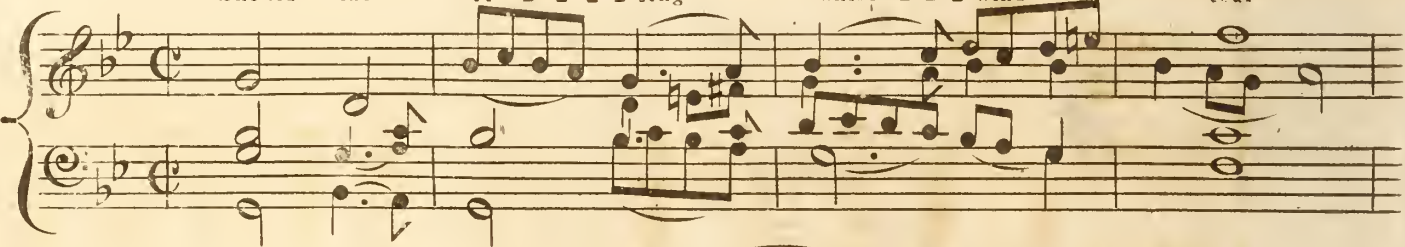
No 111

years re - - volv - ing round Thy good - - ness is the same On

us un - wor - thy as we are Its wond - rous mer - cy pours

Sure as the heavens es - tablished course And plenteous as the showers

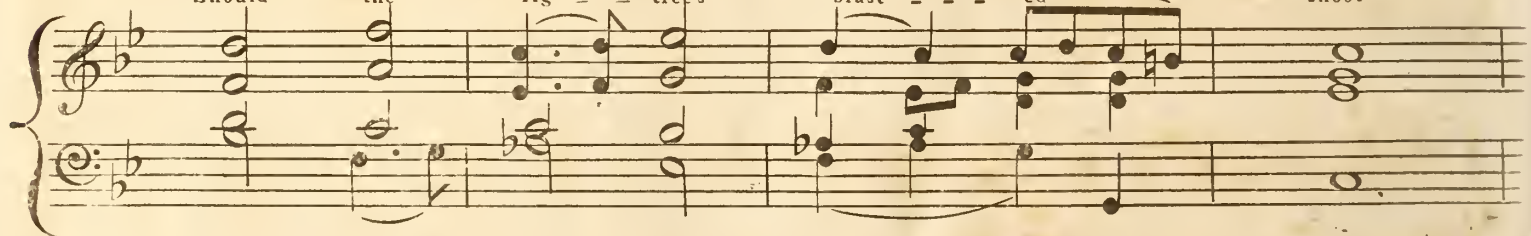
Should the ri - - - sing whirl - - - wind tear

N^o 112.

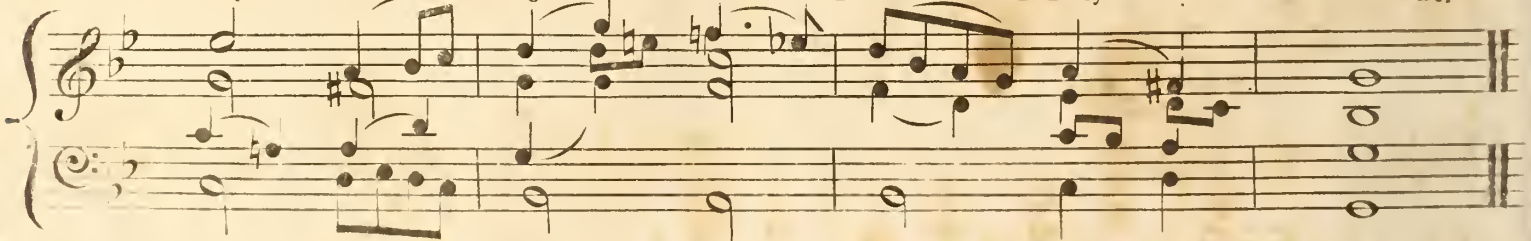
From its stem the ripe - - - - - ning ear



Should the fig - - - tree's blast - - - ed shoot



Drop her green un - - - time - - - ly fruit &c:

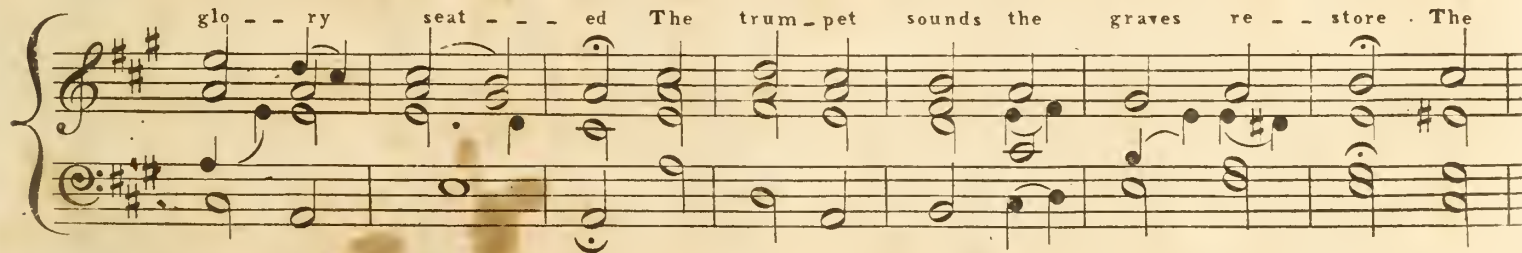
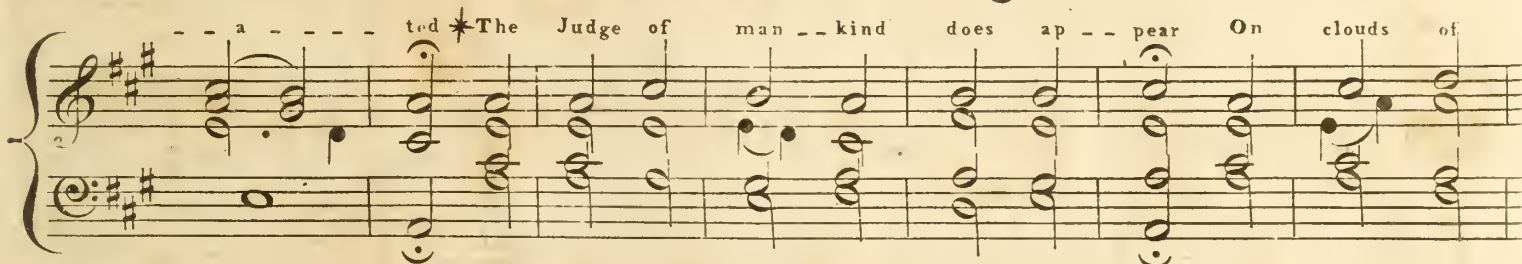


LUTHERS HYMN PM.

69

Great God what do I see and hear the end of things ere

No 113



No 114

Fa - ther of Heaven in whom our hopes con - fide Whose power de -

- fends us And whose pre - cepts guide In life our guardian And in death our

friend Glo - ry su - preme glo - ry su - preme glo - ry su -

- preme be thine till time shall end

"LAUDATE PUERI"

71

Webbe Junr

[To be repeated in Chorus]

Ye ser-vants of th'all

Andante

No. 115

ORGANO

bounteous Lord your voi - ces join in sweet ac - cord praise praise e - ter - nal praise Ye sons of men his

name a - dore His name ex - alt for e - ver more praise praise e - ter - nal praise

From rising dawn till evening shade

Your vows to him be ever paid

Praise praise eternal praise

To him who singly shines above

Pour forth on sinners of boundless love

Praise praise eternal praise







Much
126 mls
20.0000

20
25
27
30
33
35
42
47
51
71
82
100
106
104

